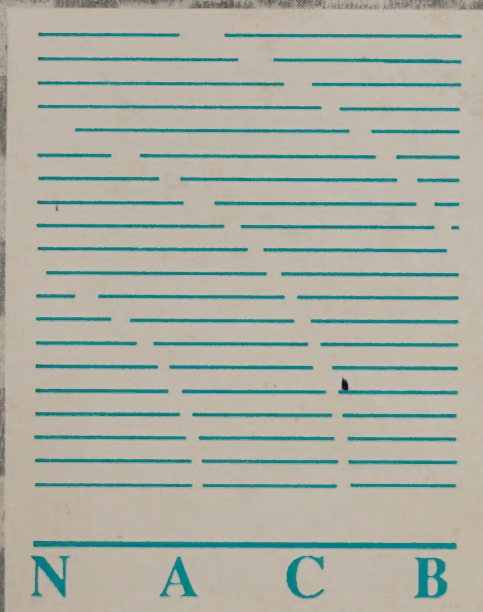
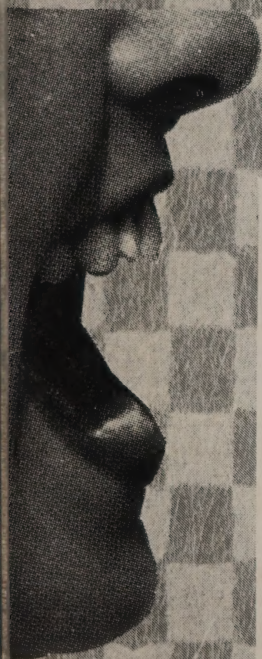


VOICES & VISIONS



N A C B



3

RD ANNUAL CONFERENCE OF COLLEGE BROADCASTERS

WELCOME TO

VOICES & VISIONS

THE THIRD ANNUAL
NATIONAL CONFERENCE OF
COLLEGE BROADCASTERS

November 16-18, 1990
Brown University
Providence, Rhode Island

NATI 90 ONAL

1

Welcome to Providence and the Third Annual National Conference of College Broadcasters. You have helped make this our largest conference to date; over 600 delegates and 60 professionals have converged on the Brown campus for a weekend of interaction and learning. If all continues as planned, you will leave here inspired (and exhausted) come Sunday afternoon.








This year's topics and talents represent our best effort to bring professional and collegiate worlds together for in-depth discussion of electronic media today. Topics range from "Carrier Current Strategies" to "The Media and Politics" and "Stereotyping Society." Talents include a diverse and successful collection of peers; professionals, faculty and students from all backgrounds. During the tight, three-day schedule, you will be introduced to a world of new voices and visions.

The National Association of College Broadcasters moves into a three year and continues to grow. Our total membership has topped 450, of which 300 are full station members. *College Broadcaster* reaches every college radio and television station in the country and has become an important forum for major issues facing college media, such as the recent \$35 DJ fee. U•NET, the college programming network, uplinks to over 150 college radio and television stations and now U•NET Radio offers six shows on cassette. Finally, NACB has expanded its conference schedule to include three regional conferences so that other students can benefit as you will this weekend.

Being member-run, NACB needs you to take an active role in its operation. On Sunday, you will elect a new Board of Directors and be solicited for feedback on Association projects. U•NET affiliates also meet Friday to discuss the running of the network. Please take advantage of these opportunities and consider running for the Board of Directors.

This weekend, we have the opportunity to break down the walls that have kept college broadcasters in isolation for so long. Challenge yourself to experience the conference to its fullest.

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CREDITS

Design	Jeff Southard
	Bob Lukens
Writers	Carolyn Allen
	Glenn Gutmacher
	Steve Klinenberg



INFORMATION CENTER x2221

FRI 3pm-12am, SAT 9am-12am, SUN 9am-3pm

The Information Center (IC) in the lobby of Salomon Hall is NACB's center of operations during the Conference. If you do not know where to go, who to ask, or what to do, come to the IC. Refreshments will be served and you can leave and pick up messages at the IC by telephone or in person.

YOUR BADGE

Your badge is your ticket to every event of the weekend. **DO NOT LOSE IT.** Wear it prominently at all times. Badges are non-transferable.

CONFERENCE SHUTTLE

FRI 12pm-1am, SAT 8:30am-1am, SUN 8:30am-3pm

NACB has a free shuttle running between Brown's Faunce Arch, the Biltmore Hotel and the Holiday Inn hitting each every 25 minutes.

CAMPUS PHONES

The blue light phones mounted on posts and buildings around campus only dial within the Brown. Feel free to use them for on-campus calls. There is an red emergency button for instant connection to campus security. Note: To dial a campus phone while on campus, use only the last four digits. When off-campus, dial the 863- prefix.

SAFETY

Providence, like any other city, can be very dangerous. We urge you to exercise extreme caution when walking around campus and downtown at night. Never walk alone at night. Brown and NACB have several security programs of which you should be aware. Brown University operates a free security shuttle that runs two routes around campus between 5pm and 3am. A security shuttle hits each stop every 20 minutes.

ALCOHOL POLICY

The drinking age in Rhode Island is a strictly-enforced 21 years of age. You may be carded/

proofed at bars and clubs during you stay in Providence.

PARKING

All participants may use Providence street parking and Brown lots during the day. If you wish to leave your car in a Brown lot overnight, pick-up a permit at the Information Center. In addition, you can leave your car at the Biltmore Hotel (\$5/day) and use the NACB shuttle bus.

DIRECTIONS TO THE NEAREST BROWN LOT

Travelling east on Waterman Atreet, turn left into the lot around 100 yards past Faunce Arch (and Prospect Street). If you follow the lot around, you will find that there is another entrance on Angell Street. (See map.)

DIRECTIONS TO THE OMNI BILTMORE (421-0700)

From Brown University campus, Angell Street flows one-way down College Hill into Providence. Turn left onto South Main at the cement barricades and take your first right down a winding path. After passing through a couple of skyscrapers, you enter into Kennedy Plaza. Directly across is the Biltmore. Turn right, drive around the plaza, and take the first right past the Biltmore into the parking lot immediately behind it.

DIRECTIONS TO THE HOLIDAY INN (831-3900)

From Brown University campus, Angell Street flows one-way down College Hill into Providence. Turn left onto South Main at the cement barricades and take your first right down a winding path. After passing through a couple of skyscrapers, you enter into Kennedy Plaza. At the light, you must turn right. Instead of following the road around the plaza, go straight down Exchange Terrace. Veer left and drive a block and a half down Sabin Street. On the left at before Atwells Avenue is the Holiday Inn.

C H O I C E S

Seminar rooms have limited capacity, so try to plan your day carefully and remember that the rooms fill up on a first come, first serve basis. Once the rooms are full, please try to choose another seminar to attend rather than crowding the rooms and overflowing into the halls.

SATURDAY NOV. 17

9:30am-11am Panel Discussion

11:15am-12:15pm Session A

1:30pm-3pm Panel Discussion

3pm-4pm Session B

4:15pm-5:15pm Session C

5:30pm-6:30pm Session D

SUNDAY NOV. 18

10am Meetings

11am Meetings



SCHEDULE

FRIDAY NOV. 16

2pm-midnight

REGISTRATION
Solomon lobby

3pm-6pm

STUDIO TOURS
Sign up at registration, WBRU & other stations

4pm

U•NET AFFILIATES CONFERENCE
Solomon 001, all interested delegates are welcome

**"LISTEN UP: THE LIVES OF
QUINCY JONES"**
Solomon 101, special screening

8pm

KEYNOTE ADDRESS: QUINCY JONES
Solomon 101 (& 001), blue ticket required

SATURDAY NOV. 17

9:30am-11am

**CENSORSHIP, THE MEDIA AND
THE FIRST AMENDMENT**
101 Solomon

John Criegler, Haley, Bader & Potts
Gordon Hastings, Hastings Broadcasting
Mike Jankowski, PMRC Attorney
Jack Lichtenstein, NEA
Danny Schechter, South Africa Now
Al Schneider, ABC
Sheila Shayon, HBO

**THE INTERNATIONALIZATION OF
THE INDUSTRY**
001 Solomon

Merrill Brown, American Trial Network (m)
George Back, All American Television
Stephen Hinds, The Big Backyard
Ronnie Noize, Juggler Records
Rony O'Conner, Globalvision
Michael Schelp, Fujisankei

11:15-12:15 Session A

WRITING FUNNY
003 Solomon
Andy Goodman, American Comedy Network

CHILDREN'S PROGRAMMING
001 Solomon
Peggy Charren, Action for Children's TV
Sandy Cohen, Producer, Long Ago Far Away

DRAMATIC SCREENWRITING
200 Sayles
Ann Loring, New School for Social Research

**ETHICS AND RESPONSIBILITY IN
BROADCAST JOURNALISM**
105 Sayles
Reggie Harris, WCBS-TV

**INDEPENDENT RADIO
PRODUCTION AND DISTRIBUTION**
203 Solomon
Sean Barlow, Producer, AFROPOP
Michael Beck, Guide Wire Radio
Steve Hinds, The Big Backyard
Andrew Phillips, WBAI

**BEYOND ALTERNATIVE ROCK:
OTHER GENRES FOR COLLEGE RADIO**
102 Wilson

Steven Hill, WILD
David Mays, The Source
Jim Neill, Rykodisc
Karen Kahn, Bodega Group
Craig Kallman-Big Beat Records

DYNAMIC RADIO PROMOTIONS
202 Solomon
Lou Bortone, WROR
Lynne Grasz
B. Eric Rhoads, Pulse of Radio Magazine

AIRCHECK/RESUME REVIEW
104 Sayles

Oedipus, Program Director, WBCN

**CONFRONTING RACISM IN THE
MEDIA INDUSTRY**
101 Wilson
Gil Noble, Like It Is (ABC)

SCHEDULE



EQUIPMENT CHOICES AND COMPUTER USES IN RADIO

200 Sayles

Lee Facto, Radio Computing Services
Donna Halper, Halper & Associates
Kirk Harnack, Harnack Engineering
John Tiedeck, LPB Inc.

FUNDRAISING/UNDERWRITING

205 Sayles

Nancy Coughlin, WSOU
Glenn Gutmacher, NACB
Allen Myers, FCC
Jon Pernick, Elektra
Cary Tepper, Putbrese, Hunsaker & Ruddy

12:30pm

LUNCH

Andrews Hall, gold ticket required

1:30pm-3pm Panel Discussions

STEREOTYPING SOCIETY: GROUP REPRESENTATION IN MEDIA

001 Solomon

Reggie Harris, WCBS-TV
Cynthia Lopez, CUNY
Gil Noble, Like It Is
Chuck Stone, WooArt International
Kevin Wendle, Quincy Jones Entertainment
Kay Thompson, WLIB (m)

THE MEDIA AND POLITICS

101 Solomon

Anne Edwards, Media Consultant
Richard Leibner, N.S. Bienstock
Jack Lichtenstein, NEA
South Africa Now
Anna Sims-Phillips, WCBS
Darrel West, Brown University (m)

NEW DIRECTIONS IN TECHNOLOGY AND PROGRAMMING

Wilson 101

Michael Alpert, Alpert & Associates
Ilene Chaiken, Quincy Jones Entertainment
Les Garland, Video Jukebox Network
Doug Herzog, MTV Networks
Lisa Roseff, Fujisankei Comms. International
John Zalenka, Manhattan Microwave
Arlene Krebs, New Orbit Comms. (m)

3pm-4pm Session B

MUSIC LICENSING & COLLEGE RADIO

003 Solomon

Mark Fried, BMI
Lisa Schmidt, ASCAP

DANGEROUS TELEVISION

001 Solomon

Bill Boggs, American Trial Network
Robert Morton, Late Night
Al Schneider, ABC
Kevin Wendle, Quincy Jones Entertainment

FORMATS AND CONFORMITY

102 Wilson

Steve Hill, WILD
Oedipus, WBCN
Max Tolkoft, WFNX
Andrew Phillips, WBAI
Peter Shapiro, Chicago State University (m)

WORLD MUSIC BEYOND THE BORDERS

203 Solomon

Sean Barlow, Producer, AFROPOP
Stephen Hindes, The Big Backyard
Ronnie Noize, Juggler Records

SALES TECHNIQUES

104 Sayles

George Hyde, Radio Advertising Bureau
Allen Myers, FCC
Cary Tepper, Putbrese, Hunsaker & Ruddy

INVESTIGATIVE JOURNALISM

105 Sayles

Anna-Sims Phillips, WCBS

PUBLIC AFFAIRS AND INFORMATION PROGRAMMING

200 Sayles

Fern Gillespie, WLIB

RADIO ENGINEERING SESSION

004 Solomon

Dan Braverman, Radio Systems, Inc.
Ludwell Sibley, Bell Comms. Research/WCVH

PRODUCING SPORTS TELEVISION

101 Wilson



SCHEDULE

Gene Caputo, WBZ
Keith Mueller, JOBPONE

LIVE PERFORMANCE PRODUCTION

202 Solomon

John Anthony
Jim McCluskey, Kansas State University

4:15pm-5:15pm Session C

MUSIC INDUSTRY CAREERS

105 Sayles

Marcy Drexler, ASCAP
Janet Nepkie, MEIEA
Jon Pernick, Elektra

EFFECTIVE MANAGEMENT: LEARN FROM THE PROS

003 Solomon

Donna Halper, Halper & Associates
Gordon Hastings, Hastings Broadcasting
Michael Keith, George Washington Univ.
B. Eric Rhoads, Pulse of Radio

RADIO PRODUCTION SESSION

104 Sayles

Max Tolkoff, WFNX

PROGRAM DEVELOPMENT FROM SCRIPT TO SCREEN

Solomon 203

Ilene Chaiken, Quincy Jones Entertainment

PRODUCING LIVE TV & TALK SHOWS

001 Solomon

Bill Boggs, American Trial Network
Robert Morton, Late Night

MUSIC VIDEOS

202 Solomon

Doug Herzog, MTV
Sharon Steinbach, CVC Report
Mike Walker, Club Beat Video

DETERMINING AND PROVING YOUR MARKET WORTH

104 Sayles

Ed Cohen, Birch/Scarborough Research

THE IMPORTANCE OF NEWS REPORTING

105 Sayles

Anne Edwards, Media Consultant

FCC AND YOUR STATION: ASK A LAWYER

101 Wilson

Allen Myers, FCC
Cary Tepper, Putbrese, Hunsaker & Ruddy

TRUE COLOR: SPORTS ANNOUNCING AND COMMENTARY

200 Sayles

Peter Shapiro, Chicago State University

5:30pm-6:30pm Session D

THE MUSIC PRESS AND RADIO

003 Solomon

Mark Glaser, CMJ
David Mays, The Source
Paul Sacksman, Musician
Phyllis Stark, Billboard
Sharon Steinbach, CVC Report

INDEPENDENT PRODUCTION AND DISTRIBUTION

202 Solomon

Marcia Rock, NYU
Chiz Schultz, Fireside Entertainment
Cathy Scott, Paper Tiger/UCSD
Tom Weinberg, The 90's

REMOTE SPORTS BROADCASTS AND LIVE SPORTSCASTING

200 Sayles

Dan Rau, Marti Electronics
Peter Shapiro, Chicago State University

PRODUCING RADIO TALK SHOWS

101 Wilson

George Seay, Radio Dialogue
Mary Olive Smith, Radio Dialogue
Kay Thompson, WLJB/Media World

BROADCAST JOURNALISM CAREERS

204 Sayles

Richard Leibner, N.S. Bienstock

STEADICAM DEMONSTRATION

003-004 Solomon

Chuck Aube, Steadicam Photography

SCHEDULE



THE GLOBAL CLASSROOM AND DISTANCE LEARNING

203 Solomon

Sue Bridge, Monitor Television
Arlene Krebs, New Orbit Communications
Monica Morgan, PBS ALS
Dr. Mabel Pfiffer, Black Coll. Satellite Netw.

FITTING CREATIVE PROMOTIONS INTO CREATIVE PROGRAMMING

205 Sayles

Lynne Grasz

THE MEDIA IN THE MIDDLE EAST

Location TBA

Myra Cohen, Israel Broadcasting Service

RECORD COMPANY RELATIONS

102 Wilson

Stewart Brodian, Mountain Records
Karen Kahn, Bodega Group
Craig Kallman, Big Beat Records
Steve Karas, IRS
Jim Neill, Rykodisc
Ronnie Noize, Juggler Records
Jon Pernick, Elektra

7:30pm-9pm

JOBPHONE RECEPTION

9pm-11pm

COMEDY CHANNEL'S LAUGH RIOT

Solomon 101, kick-off of the college comedian search

SUNDAY NOV. 18

9am

NACB BOARD OF DIRECTORS ELECTIONS

Solomon 101

10pm

U•NET TV: PLANNING SESSION

Solomon 101

Chad Ruble & Jeff Southard, NACB
Elizabeth Clayton, The Comedy Channel

TRAINING AND VOLUNTEER MOTIVATION FOR COLLEGE RADIO

Solomon 003

Tom McCray, WWKB-AM
Michael Keith, George Washington University

TELEVISION CAREERS IN PRODUCTION

204 Sayles

Keith Mueller, JOBPHONE

CARRIER CURRENT STRATEGIES

Ludwell Sibley, Bell Comms. Research
John Tiedeck, LPB Inc.

11am

U•NET RADIO: PLANNING SESSION

203 Solomon

Jeff Southard, NACB

GETTING COLLEGE TV ON CABLE

202 Solomon

Michael Barr, Providence Schools
Lorelle Paul, Unio. of Mass.-Amherst
Chuck Sherwood, Cape Cod Community TV

FACULTY FORUM

104 Sayles

Glenn Gutmacher, NACB
Marcia Rock, NYU

STATION MANAGERS' ROUNDTABLE

204 Sayles

Jonathan Bross, BTV

12pm

CLOSING CEREMONY

101 Solomon

World premier screen of "Mandela Comes to America" with remarks by:

Anne Edwards, Media Consultant
Rory O'Connor, Globalvision



Saturday

DESCRIPTIONS

SATURDAY NOV. 17

9:30am-11am Panel Discussions

CENSORSHIP, THE MEDIA, AND THE 1ST AMENDMENT

101 Solomon

When one first forms an image to paraphrase the term censorship, one may envision the extreme image of book burning, brainwashing propaganda and the complete denial of information as depicted in Ray Bradbury's famous novel *Fahrenheit 451*. Yet what has brought the issue of freedom of speech to such important proportions in the minds of media decision makers is the difficult argument over the meaning and boundaries of the definition of censorship. Is censorship only the extreme banishment of information, or does it take different forms? Everyone agrees that artist and journalists should be able to freely express their viewpoints, yet producers suffer economic censorship when "dangerous" themes in programming are unable to be funded. . .broadcasters are faced the FCC threat of a 24-hour indecency ban yet have no clear definition of decency to base their decisions on. . .artists whose lyrics are found questionable are facing prohibitory legislation in many states. . .the inter-related concerns are endless. Are these limitations a step toward true and complete censorship? The greater question also becomes the dilemma as to who really has the expertise and the right to decide the answer to this enigma. A panel comprised of representatives of every segment of the media industry will confront and challenge this complex, crucial and timely issue.

John Crigler, Haley, Bader & Potts (Pacifica Foundation Attorney)

Gordon Hastings, Hastings Broadcasting

Mike Jankowski, Collier Shannon Scott & Rill (PMRC Attorney)

Jack Lichtenstein, National Endowment for

the Arts

Danny Schecter, South Africa Now

Al Schnieder, ABC

Sheila Shayon, HBO

THE INTERNATIONALIZATION OF THE MEDIA INDUSTRY

001 Solomon

The rapid political and technological changes of the past five years have made the media industry a global one. Conversely, in this information age, the ability to communicate on a global level has allowed for a convergence of information that has helped spawn this change. The mass media are the focal point for the exchange of information. Every segment of the media industry is beginning to see the importance of joint projects that will combine resources and technology of different nations. The formation of the European Economic Community in 1992 and the growth of Japanese media conglomerates will open many new opportunities for joint broadcast projects. Co-production of entertainment programming, acquiring sports rights together and taking format examples from different countries are examples of the types of projects many companies are already becoming involved in. In addition, nations with more developed media information systems have an obligation to help other nations expand and improve their industry. This panel will deal with where the opportunities in the international media industry will be and what effects globalization will have on programming, production and distribution of the electronic media.

George Back, All American Television

Stephen Hindes, The Big Backyard

Ronnie Noize, Juggler Records

Rony O'Conner, Globalvision

Michael Schelp, Fujisankei

Merrill Brown, American Courtroom Network (m)



11:15am-12:15pm Session A

WRITING FUNNY

003 Solomon

Getting comedy across over the air is based on good writing and preparation as well as delivery. You can inject humor into your television or radio programming by learning to write funny. Mr. Goodman has delivered his presentation at numerous professional conferences across the country and offers a rare opportunity to learn how comedy writers practice their craft on a daily basis.

Andy Goodman, American Comedy Network

DRAMATIC SCREENWRITING

200 Sayles

Find out the key to writing drama for the screen. Find out how to write works that can be produced a reasonable cost. Discuss dialog, locations, and dramatic qualities that are crucial to a successful dramatic screenplay.

Ann Loring, The New School for Social Research/Independent Screenwriter

CONFRONTING RACISM IN THE MEDIA INDUSTRY

101 Wilson

As host for ABC's "LIKE IT IS", Gil Noble chronicles the plight of the contemporary black community. He is of course no stranger to the mechanisms continually at work affecting the black professionals' footing within the media industry. Mr. Noble puts his dynamic career in perspective and imparts lessons learned from years of experience.

Gil Noble, Like It Is (ABC)

CHILDREN'S BROADCASTING: CREATIVITY AND RESPONSIBILITY

001 Solomon

The mind of the child is an impressionable entity. Producers of broadcast programming for children can serve to educate, entertain, or sell. With the recent legislation proposing to limit advertising during timeslots traditionally

devoted to delivering programming to children, content of these shows has become a hot topic. Producers of children's television have come under attack in recent years for programming that seems primarily concerned with selling a product rather than providing stimulating programming for children. What constitutes advertising in programming and what should the primary goal of developing programming for children be? Can the producer both achieve commercial success and create an arena for learning? Should children's programming be handled only by non-profit networks and syndicators? And on a more radical note, should children even be considered an active consumer in the market place?

Peggy Charren, Action for Children's Television

Sandy Cohen, Producer, Long Ago Far Away WGBH

ETHICS AND RESPONSIBILITY IN BROADCAST JOURNALISM

105 Sayles

Because of electronic media's high visibility, broadcast journalists have developed investigative techniques which sometimes push the limits of permissible invasion of privacy and related ethical concerns. In this seminar, seasoned journalists will discuss the meaning of and guidelines for responsibility in broadcast journalism, as well as specific issues such as the controversial emergence of "tabloid television" and "simulated news".

Reggie Harris, WCBS

Anna Sims-Phillips, WCBS

BEYOND ALTERNATIVE ROCK: OTHER GENRES FOR COLLEGE RADIO

102 Wilson

College radio is getting a great deal of publicity and national press lately; people are saying both that it's lost its edge or it's the greatest thing that ever happened to the music industry. Yet the focus of this attention is usually on the music form given the buzzword, "Alternative



Rock". College radio MD's and PD's shouldn't forget their roots: college radio is also a forum for the performance of jazz, classical, rap, reggae, world and urban music among countless other genres. Hear some opinions from representatives from the music and radio industry on the many vascillating directions your station can take musically.

Steven Hill, WILD

David Mays, The Source

Jim Neill, Rykodisc

Karen Kahn, Bodega Group

INDEPENDENT RADIO SHOW PRODUCTION AND DISTRIBUTION

203 Solomon

Producing quality radio programming entails more than just spinning records. Developing a unique show whether it be comprised of music or information or comedy or a combination, is just as viable for radio as it is for television. Developing a show requires knowledge of how to: determine a show topic that will be attractive, locate the sources of music, information or talent, and promote the show. Speak to producers who can also give you insight into how to find distributors and sponsors if you wish to bring your production to a national level.

Sean Barlow, Producer, AFROPOP

Michael Beck, Guide Wire Radio

Steve Hindes, The Big Backyard

Andrew Phillips, WBAI

AIRCHECK/RESUME REVIEW

104 Sayles

A nationally-syndicated progressive rock radio show host and WBCN Program Director, Oedipus will evaluate your demo tape and resume on the spot, pointing out strengths and areas for improvements that can help you in your search for a career in broadcasting. If you do not have a tape with you, you are welcome to come to ask questions and to hear others.

Oedipus, WBCN

DYNAMIC RADIO PROMOTIONS

202 Solomon

Effective radio promotions depend less on money than on creativity. Using specific examples, marketing experts will discuss how college stations can develop and implement promotions harnessing the creative resources available at your school. Even without the money and organization of a commercial station, college stations can create creative promotional campaigns to capture their audience.

Lou Bortone, WROR

Lynne Gras

B. Eric Rhoads, Pulse of Radio

EQUIPMENT CHOICES AND COMPUTER USES IN RADIO

200 Sayles

The variety of equipment on the market for radio stations has reached mind-boggling proportions. College stations are increasingly being targeted for down-sized versions of state-of-the-art equipment. What's out there that's affordable and worthwhile? Emphasis will be given to computer music software as well as traditional studio hardware.

Lee Facto, Radio Computing Services

Donna Halper, Halper & Associates

Kirk Harnack, Hanarck Engineering

John Tiedeck, LPB Inc.

FUNDRAISING/UNDERWRITING

205 Sayles

Though this session is skewed to radio, college TV stations should also be able to adapt the many creative and lucrative ideas being presented to raise revenue. Recent ex-college managers describe how they brought almost \$200,000 in annual revenue to each of their student-staffed stations. Since this conference offers another seminar strictly on underwriting sales, this session will emphasize other types of fundraising projects. Two legal experts will also be on hand to clarify what constitutes legal vs. illegal fundraising efforts on non-



commercial stations.

Nancy Coughlin, WSOU
Glenn Gutmacher, NACB
Allen Myers, FCC

1:30pm-3pm Panel Discussions

STEREOTYPING SOCIETY: THE ACCURACY OF GROUP REPRESENTATION IN THE MEDIA

001 Solomon

While the electronic media serves a great source of information to the public, it also contributes to stereotyping various groups in society. Viewers who may not be exposed to minority groups in their area often form opinions based on what they see and hear on radio and television. Are the images of African-Americans, Hispanics, and women in network television less or more accurate than those seen in independent or public broadcast programming? Does the viewer pay more attention to entertainment programming or documentaries and special projects devoted to informational examination of various societal groups? And finally, how has the music video revolution and its emphasis on shortened and exaggerated imagery contributed to the perceptions of the viewer?

Reggie Harris, WCBS-TV
Cynthia Lopez, CUNY
Gil Noble, "Like It Is"
Chuck Stone, WooArt International
Kay Thompson, WLJB/Media World (m)
Kevin Wendle, Quincy Jones Entertainment

THE MEDIA AND POLITICS

101 Solomon

As the electronic media has become the primary source of information for most Americans, the media's coverage of politics has become a crucial factor. The modern day media has been credited with the rise and fall of candidates as well as putting issues on or keeping issues off the national political agenda. With this new power come important questions of

the role of the media. Does the media currently set the political agenda or cover it? Can the media be objective or should it play the role of an advocate? Do premature network news polls negatively affect voter turnout in elections? How do the major networks financial interests effect their news programming? Over the last decade, it has become clear that the media could have tremendous influence. This panel will try and examine what the extend of the media's influence over politics really is, and what it should be trying to do in the future.

Anne Edwards, Media Consultant
Richard Leibner, N.S. Bienstock
Jack Lichtenstein, National Endowment for the Arts
Danny Schechter, South Africa Now
Anna Sims-Phillips, WCBS-TV
Darrel West, Brown University (m)

NEW DIRECTIONS IN TECHNOLOGY AND PROGRAMMING

Wilson 101

The media industry is a rapidly changing field. As technology and consumer tastes change, industry leaders must adapt quickly or be over taken by younger companies using new ideas and equipment.

This panel will explore the future direction of the media industry. Important changes in technology such as: improvements in satellite technology and the launch of Direct Broadcast Satellite (DBS) service in the U.S., the re-regulation of cable, the increasing narrowcasting in both radio and television, the introduction of HDTV, interactive television, and the digital revolution in audio and video will be discussed.

Also to be explored will be how such technological changes, along with changing consumer tastes and increasing fragmentation will effect the programming of the future. Can producers continue to afford to make the same type of shows with a shrinking network audience? How will the new competing technologies affect the networks, and the cable industry? How will DAB affect current AM &



FM radio stations?

Michael Alpert, Alpert & Associates
 Ilene Chaiken, Quincy Jones Entertainment
 Les Garland, Video Jukebox Network
 Doug Herzog, MTV Networks
 Lisa Roseff, Fujisankei Communications
 Int'l.
 John Zalenka, Manhattan Microwave
 Arlene Krebs, New Orbit Communications
 (m)

3pm-4pm Session B

MUSIC LICENSING

003 Solomon

The radio industry and the music industry do not just consist of the records that are played and the stations they are played on. Music licensing is an integral part of radio, television and film. Musicians depend on the music licensing organizations to chart their performance success and distribute royalties. In this session you'll learn the lingo of music publishing and licensing, the difference between performance and mechanical rights, and the techniques the different agencies utilize to measure airplay. You'll also get to hear the musicians perspective on this facet of the music industry and learn what your obligations are as a broadcaster and a producer.

Mark Fried, BMI
 Lisa Schmidt, ASCAP
 Kristen Hersh, Throwing Muses (artist)

DANGEROUS TELEVISION

001 Solomon

The emergence of the Fox network's success over the past two years using shows that most critics think crossed the line of acceptable network programming, has begun to change standards for programming. Yet, while Fox was the first to succeed in prime time, "Dangerous Television" had already been made popular by such shows as *Saturday Night Live* and *Late Night with David Letterman*. The seminar will examine issues such as: Exactly what is considered off limits on network TV?

Are the standards of the e networks really changing? Why has "Dangerous Television" been so successful? Does it really have a place on network programming?

Bill Boggs, American Courtroom Network
 Robert Morton, Late Night With David Letterman
 Al Schneider, ABC
 Kevin Wendle, Quincy Jones Entertainment

FORMATS AND CONFORMITY

102 Wilson

The role of a college radio station. Every listener and programmer has his or her own ideal view of what they should be hearing. The argument is endless and sometimes pointless. The program director is better off learning from seasoned programmers what formats are out there in order to determine what is best for your station, your school, your audience, and your market. Different formats or a total lack thereof are all viable options. The key is to learn how to package any format, whether it be a one format station, block format, or free form station in a creative manner.

Steve Hill, WILD
 Brian Long, Rockpool
 Oedipus, WBCN
 Max Tolkoff, WFNX
 Andrew Phillips - WBAI
 Peter Shapiro, Chicago State University (m)

WORLD MUSIC BEYOND THE BORDERS

203 Solomon

Music from all parts of the globe are emerging on western radio. Programmers can be providing some of the most exciting material while also exposing listeners to the cultural diversity of music being performed and produced worldwide. While many of the more mainstream musicians are adapting regional influences of instrumentation, rhythms, and vocal styles, the music that provides the origins of these sounds are also becoming heard on a more international level.

Sean Barlow, AFROPOP
 Steve Hinds, The Big Backyard



SALES TECHNIQUES FOR COLLEGE STATIONS

104 Sayles

Respected radio advertising leader George Hyde adapts his Radio Sales University presentation, given to commercial station sales department personnel around the country, for college stations. This session is guaranteed to provide valuable insights that you can use to generate increased underwriting revenue back at your station. Two legal experts will also be on hand to answer particular questions about what sales efforts are permissible on non-commercial stations.

George Hyde, Radio Advertising Bureau

INVESTIGATIVE JOURNALISM

105 Sayles

A seminar on finding the "big stories". How do you get the facts when nobody wants to tell you? What is your responsibility as an investigative journalist? How far should you take your investigation? What is the role of investigative reporting in society, on campus, and in the college news program?

Anna Sims-Phillips, WCBS-TV

PUBLIC AFFAIRS AND INFORMATION PROGRAMMING

200 Sayles

Public Affairs programming has always been an important part of a broadcast station's entire package. Stations have a responsibility to serve the community with campaigns aimed at informing the public on current issues and local problems. After the FCC eliminated most specific standards for public service in the mid 1980's, community affairs didn't disintegrate, but rather have often become more integrated into the marketing departments of stations and networks. Are public affairs programs and specials being developed less in the interest of the viewer and the community and more in that of the station? And do the new linkages among community affairs promotion, news and sales help station image-making while causing probing news coverage

to suffer? Discover the trends in public affairs and information programming and get informed on how to integrate community service into your station's programming.

Fern Gillespie, Media World/WLIB

Andrew Phillips, WBAI

PRODUCING SPORTS TELEVISION

101 Wilson

Learn what it takes to make sports on college TV as dynamic as on the networks. Two professionals with vast sports production expertise take you through the technical ins and outs of coordinating multiple feeds, mixing tape with live action, but just as importantly, how to handle personnel and what preparation is necessary beforehand to make the difference between successful and mediocre sportscasts.

Gene Caputo, WBZ

Keith Mueller, JOBPONE

LIVE BROADCAST PERFORMANCE PRODUCTION

202 Solomon

Producing live performances requires specific skills and techniques as well as an ability to work quickly to produce live casts. These special events can provide an exciting source of college programming right on your campus. This seminar will focus on the planning and organization necessary to cover live performance events such as lectures, bands, and campus performing groups.

John Anthony, The Metropolitan Opera

Jim McCluskey, Kansas State University

RADIO ENGINEERING SESSION

004 Solomon

An intelligent combination of components can stretch a station's dollar a long way. Knowing the "techie tricks of the trade" in maintenance will extend the life of the equipment you have. Some creative wiring between your patch bay and consoles can make for a much more versatile studio. Also: what to consider before a station rebuild and how to conduct most of it yourself. A veteran of radio station engineer-



ing and a professional from one of the leading companies designing radio studios for college stations will cover these issues and answer your specific questions about engineering in college radio and beyond.

Dan Braverman, Radio Systems

Ludwell Sibley, Bell Communications

Research/WCVH

4:15pm-5:15pm Session C

CAREERS IN THE MUSIC INDUSTRY

001 Solomon

An interest in radio can lead you to many different careers that go more unpublicized. Besides the radio end of the music industry, exciting and lucrative opportunities exist in the record industry, music publishing and licensing, music journalism and music business. Find out what the opportunities are for music aficionados and what steps you can take to position yourself for success in the music world.

Marcy Drexler, ASCAP

Janet Nepkie, MEIEA

Jon Pernick, Elektra

EFFECTIVE STATION MANAGEMENT: LEARN FROM THE PROS:

Managing the college station is tough enough when it's only a part-time job, and harder still if your staff are volunteers. Nevertheless, there are ways to keep station running smoothly and productively. Discuss methods of motivation, project delegation, manager training and more to run your station more efficiently.

003 Solomon

Discuss methods to run your station more efficiently.

Donna Halper, Halper & Associates

Michael Keith, George Washington University

B. Eric Rhoads, Pulse of Radio

RADIO PRODUCTION SESSION

104 Sayles

There, hiding in the back of the station, is that "Production Room" You may have played around some back there, maybe even recorded a few basic promos for your air shift. But it may surprise you how much more is possible even with the most basic equipment. Good production skill and creativity make the difference. This session, with a hands-on component led by Max Tolkoff of WFNX, will walk you through the techniques that give your production a full distinctive flavor resulting in the over-the air station image you want.

Max Tolkoff, WFNX

PROGRAM DEVELOPMENT FROM SCRIPT TO SCREEN

Solomon 203

Making an idea come alive on screen involves many steps past the original concept. Beginning with a script and moving into pre-production, site selection, casting, production, and post-producing, an experienced television development executive will discuss exactly what it takes to complete a project successfully and where you can go wrong.

Ilene Chaiken, Quincy Jones Entertainment

PRODUCING LIVE TV AND TALK SHOWS

001 Solomon

Working with the spontaneity of live, recorded television can be exciting and difficult at the same time. The margin for error is small though the results can be exciting and rewarding, nevertheless production issues must be considered. Learn what it takes from the Producer of *Late Night with David Letterman* and the former producer of the *Morton Downey Show* how to coordinate and implement a live show

Bill Boggs, American Courtroom Network

Robert Morton, Late Night with David Letterman



MUSIC VIDEO, RADIO AND TELEVISION: DID VIDEO KILL THE RADIO STAR?

202 Solomon

The video generation has changed everything; including the way both radio and television programmers view the industry. Radio airplay and record sales are highly influenced by music video networks, and the video style itself has revolutionized the rest of the look of television and film. Producers and writers will give their view point on the past 10 years of music video and its influences and where it is going.

Doug Herzog, MTV

Sharon Steinbach CVC Report

Mike Walker, Club Beat Video

Chuck Stone, WooArt International

DETERMINING AND PROVING YOUR MARKET WORTH: THE RATINGS GAME

104 Sayles

The Ratings game, if it isn't affecting you while at a college station will definitely affect you when you enter your professional broadcast career. Ratings can make or break your station. The rating process is a complex one, and understanding how commercial stations in your market utilize their ratings to promote their station can help you to market and position your own college station.

Ed Cohen, Birch Scarborough Research

THE IMPORTANCE OF NEWS REPORTING

105 Sayles

Networks have become more profit oriented and produce more and more "entertainment" news magazine programming using highly paid star anchors. A seasoned television and radio reporter will share her views on the need for a place in today's media for high quality news reporting.

Anne Edwards, Independent Media Consultant

THE FCC AND YOUR STATION: ASK A LAWYER

101 Wilson

A Washington-area communications lawyer and a long-time FCC staffer familiar with college stations will answer your FCC and other legal questions. Learn about the rule changes affecting college stations and what is permissible in broadcasting and cable.

*Cary Tepper, Putbrey, Hunsecker, & Ruddy
Allen Myers, FCC*

TRUE COLOR: SPORTS ANNOUNCING AND COLOR COMMENTARY

200 Sayles

Long-time sports announcer and producer Peter Shapiro combines his sports experience with his teaching expertise as a university broadcasting professor to explain how to make sports on college radio and TV come alive. This session will discuss the differences between play-by-play and color commentators, focusing on the gray areas between the two types. In addition, learn how to delegate duties between them during the pre-game preparation stages and how they can best complement each other on-air.

Peter Shapiro, Chicago State Univ.

5:30-6:30 Seminar Session D

THE MUSIC PRESS AND RADIO

003 Solomon

Radio, especially college radio, has been criticized for becoming tied to the charts that appear in various music trade magazines. In addition to the trades, music reviews and editorials have an incredible impact on the programming that appears on radio. Reps of all of the various music press, publications will discuss the inter-relation between the music press and the radio airplay an artists receives.

*Mark Glaser, CMJ
David Mays, The source
Paul Sacksman, Musician
Phyllis Stark, Billboard*



Saturday 6:15pm-7:15pm

DESCRIPTIONS

Sharon Steinbach, CVC Report
Brian Long, Rockpool(m)

Mary-Olive Smith, Radio Dialogue
Kae Thompson, Media World/WLIB

INDEPENDENT PRODUCTION AND DISTRIBUTION: THE WAVE FOR THE 90s:

202 Solomon

Being an independent film and video producer allows for the freedom to experiment with many different types of programming, and can provide for incredible creative control. The independent road can lead to having work viewed on the networks, public television, or distributed independently via many new distribution sources on cable, including university television. Find out about to get involved in independent producing, and where you can have it seen.

202 Solomon

Marcia Rock, NYU
Chiz Schultz, Chiz Schultz Inc.
Cathy Scott, Paper Tiger/UCSD
Tom Weinberg, The '90s

REMOTE SPORTS BROADCASTS AND LIVE SPORTSCASTING FOR RADIO

200 Sayles

Sports coverage is a lot harder than the networks make it seem. Being live makes it that much more difficult than other forms of programming: precise timing and simultaneous coordination of various audio feeds and statistical data sources peculiar to sportscasting. The panelists are two veterans who understand the technology and the skills necessary to pull off quality sports productions on radio.

Dan Rau, Marti Electronics
Peter Shapiro, Chicago State University

PRODUCING RADIO TALK SHOWS

101 Wilson

Get experienced tips on producing talk shows. Discuss how to keep shows interesting, and informative.

George Seay, Radio Dialogue

CAREERS IN BROADCAST JOURNALISM

204 Sayles

A seasoned broadcast agent famous for his work with noted broadcast journalists, Richard Leibner will give you the hard facts on how you become successful in this segment of the industry. He will discuss how to make your tape as polished and appealing as possible, while structuring your resume to focus on your broadcast experience and where and how you should begin looking for jobs.

Richard Leibner, N.S. Bienstock

STEADICAM DEMONSTRATION

003 Solomon

Chuck will demonstrate the basic techniques of operating the Steadicam. He will also discuss the differences between the various models and what you might find if you rent. Also, he will show clips from various movies where Steadicam has been used. Chuck will also touch on the Steadicam JR's use in college level productions.

Chuck Aube, Steadicam Photography

The Global Classroom and Distance Learning

203 Solomon

With the advent of satellite technology, there are incredible possibilities for the exchange of educational information on a global level. Education previously unavailable in certain regions and nations becomes available in the home. A multitude of free and low-cost educational satellite programming services have emerged with content suitable for classroom use and college radio/TV broadcast. Teleconferencing is allowing scholars to exchange active learning live. The global classroom is truly education and technology joined at its finest.

Sue Bridge, Monitor Television
Arlene Krebs, New Orbit Communications
Monica Morgan, PBS ALS
Dr. Mabel Phiffer, Black College Satellite Network



FITTING CREATIVE PROMOTIONS INTO CREATIVE PROGRAMMING

205 Sayles

You've got the television program concept but you want to make it look appealing, package it visually and sell it to your audience. Neither promotions or programming can exist without the other and it takes thought and planning to integrate them into a clear plan.

Lynne Grasz, Independent Marketing

Consultant

other panelists to be announced

THE MEDIA IN THE MIDDLE EAST

Location TBA

The Middle East has remained the focus of international politics for the past 20 years. The combination of the Western demand for oil and the instability and conflict in the region have made the political situation in that distant part of the World vital to many American's understanding of current events. The seminar will discuss the media role in covering this volatile area of the world by looking into issues such as: explaining and interpreting cultural and religious differences, understanding historical rivalries, evaluating other systems of government, and explaining religion's role in the politics of the area.

Myra Cohen, Israel Broadcasting Service

other panelists to be announced

RECORD COMPANY RELATIONS

102 Wilson

Record labels—both majors and independents—depend heavily on college stations for airplay of their alternative music and music videos. Most companies are more than willing to service college stations—even with product that will only air on once-a-week specialty shows. Representatives from various independent labels attending the NACB conference will tell you what they expect in return, and respond to your concerns.

Stewart Brodian, Mountain Records

Karen Kahn, Bodega Group

Steve Karas, IRS

Jim Neill, Rykodisc

Ronnie Noize, Juggler

Jon Pernick, Elektra

7:30pm

JOBPHONE RECEPTION

Sayles Auditorium

This wine and cheese reception will be a great chance to informally network with peers.

9pm

COMEDY CHANNEL'S LAUGH RIOT FEATURING JOE BOLSTER

Solomon 101

One of The Comedy Channel's star talents joins a handful of local college comedians for an evening of stand-up. First of its kind, the event kicks-off a national college comedian search co-sponsored by U•NET and The Comedy Channel.

SUNDAY NOV. 18

9am

NACB BOARD OF DIRECTORS ELECTIONS

Solomon 101

10am

U•NET TV: PLANNING SESSION

Solomon 101

Geared to affiliates of NACB's television network, this meeting will include discussion of U•NET projects (The Comedy Channel talent search, "Videocast" project, etc.) and future issues.

Jeff Southard & Chad Ruble, NACB

Elizabeth Clayton, The Comedy Channel

TRAINING PROGRAMS AND VOLUNTEER MOTIVATION FOR COLLEGE RADIO

Solomon 003



College Stations have a benefit in that they often have a large staff to draw from, yet this multitude of personnel creates many problems: the coordination and flux of this large a staff is difficult to manage, the turnover rate is high, and the station manager is confronted with the necessity to lead and motivate a staff of volunteers. Learn from radio pros whose experience includes managing both professional and college stations.

*Tom McCray, WWKB-AM
Michael Keith, George Washington
University*

TELEVISION CAREERS IN PRODUCTION

204 Sayles

Careers in behind the scenes television require gumption and resilience. Learn from a seasoned TV producer and career advisor, Keith Mueller, what options are available in TV production and how do you structure your curriculum and work experience in school to get them.

Keith Mueller, JOBPHONE

CARRIER CURRENT STRATEGY SESSION

202 Solomon

These two experts will answer your specific questions about carrier current and cable FM radio engineering, and will discuss ways to make these types of stations sound their best.

*Ludwell Sibley, Bell Communications
Research/WCVH
John Tiedeck, LPB Inc.*

11am

U•NET RADIO: PLANNING SESSION

203 Solomon

The U•NET Director leads a follow-up to Friday's affiliate meeting—specifically aimed at the radio network.

Jeff Southard, NACB

GETTING COLLEGE TV ON LOCAL CABLE

202 Solomon

The cable revolution has made possible the airing of programming by individuals and college stations to a large community of viewers and listeners. This seminar will cover what is involved in negotiating carriage of your radio or TV station's broadcasts by local cable companies from both a technical and managerial standpoint and how to maintain good relations with the system operators. Also considered are the increased promotional and fundraising opportunities created by cablecasting, balanced by the additional resulting community responsibilities.

*Michael Barr, TV Services Dept., Providence
Schools*

*Lorelle Paul, Union Video Center, Univ. of
Mass.-Amherst*

*Chuck Sherwood, Director, Cape Cod
Community TV*

FACULTY FORUM

104 Sayles

Issues of particular concern to faculty affiliated with communications departments and college stations will be addressed. Possible topics include: budgeting and fundraising, role of student managers in a faculty-supervised station, relations between station and school/department, vacation staffing of stations, training, internship development, and career pathing. In addition, the moderators will describe ways for faculty to get more involved in the association by writing for *College Broadcaster* magazine, packaging student productions for U•NET, etc.

*Glenn Gutmacher, NACB
Marcia Rock, NYU*

STATION MANAGERS ROUNDTABLE

204 Sayles

Enjoy the benefit of meeting college station managers from across the nation and sharing innovative ideas and concerns.

Jonathan Bross, BTV (m)



12pm

CLOSING CEREMONY

101 Solomon, screening of "Mandela In America"

We are honored to have the chance to show the world premiere screening of the commemorative film of Nelson Mandela's recent visit to the United States, *Mandela In America*. The film was produced by Danny Schecter and Rory O'Connor of Globalvision and offers an insider's view of history in the making as it follows Nelson Mandela's triumphant tour of America.

Mandela in America is a complete chronicle of the U.S. tour and features both performances and commentary from the visits events. Highlighting the film are musical performances by Aretha Franklin, Tracy Chapman, Hugh Masekela, Ladysmith Black Mambazo, Johnny Clegg, Sweet Honey in the Rock, and Stevie Wonder – whose performance of "Keep Our Love Alive," a song he wrote expressly for the Mandela's visit, is seen for the first time on this video.

This behind-the-scenes video shows you not only where Mandela went, but also documents the reaction from leading Americans, including: President Bush, N.Y.C Mayor David Dinkins, Jesse Jackson, Eddie Murphy, Spike Lee, Harry Belafonte, Robert DeNiro, Jane Fonda, N.Y. Governor Mario Cuomo, Sen. Ted Kennedy, Lionel Richie, Danny Glover, Bonnie Raitt, Dick Gregory, the late homeless activist Mitch Snyder, Betty Shabazz (Malcolm X's widow), and South African Alfre Woodward.

Mandela In America brings the viewer glimpses of the Mandela visit that weren't seen on network television, including an exclusive interview with Nelson Mandela. A portion of the proceeds from the profits of the distribution of the film will be donated to benefit The Nelson Mandela Freedom Fund.

Remarks by:

Anne Edwards

Danny Schecter

Rory O'Connor

**CHUCK AUBE***Steadicam Photography*

Chuck Aube attended the Rhode Island School of Design and received his B.F.A. in Film and Video in 1988. While at RISD, Aube won the Directors Choice Award in the Black Maria Film Festival for his documentary *Desert Winds*. He has taught various Steadicam classes in the U.S. as well as demonstrating the Steadicam and its advantages to the students in colleges and universities. Most recently, Mr. Aube acted as 2nd Unit Director of Photography/Steadicam Operator for JVC's X-1 and Steadicam EFP demonstration tape.

SEAN BARLOW*Producer, Afropop*

Sean Barlow is the creator and producer of *Afropop*, the first major national series in the American media devoted to contemporary African music. *Afropop* was distributed by NPR to over 175 stations around the the country in 1988-89. The series won the Corporation for Public Broadcasting's gold medal in music in the 1989 Public Radio Awards.

Barlow traveled extensively in Africa to research and gather sound for *Afropop*. Barlow's company, World Music Productions, is currently producing *Afropop Worldwide*, which features field reports and 24-track, live concert recordings of top artists from Africa, the Caribbean, and South America. *Afropop Worldwide* is distributed by NPR to over 210 stations. Barlow has appeared on the VH-1 world music special, *Global Notes*, and spoken on world music panels at the Public Radio Conference, the New Music Seminar, and the CMJ Music Marathon convention. Barlow studied West African dance and drumming at Wesleyan University in the 1970s. He started his career in public radio at KCAW/Sitka, AK, and has produced features for NPR's *Morning Edition* and *All Things Considered*.

MICHAEL BARR*TV Teacher, Providence Public Schools*

Michael Barr teaches TV/radio in the Providence, RI, public school district. With a back-

ground in investigative journalism and engineering, he is the author of a handbook for TV production for the National Federation of Local Cable Programmers. An advocate for public access cable TV, he produces a regular cable show for the ACLU.

Barr taught public school in six different states, accumulating experience in print and electronic media at a grass-roots, activist level in a number of places. He has written articles for several periodicals, most notably in a long-running weekly newspaper in the university town of Fayetteville, Arkansas.

Barr prides himself on having produced over 2,000 low-budget cable TV shows and being a promoter of people utilizing available electronic media to communicate. He holds a degree in industrial engineering from the University of Notre Dame.

DAVID J. BARTIS*Director of Current Programming, Quincy Jones Entertainment*

David Bartis is currently Executive in Charge of Production for the syndicated *Jesse Jackson Show*. He is also currently developing a special for HBO.

Dave graduated from Brown University in 1988. While at Brown, he was Business Manager of Brown Cable Television and co-founded the National Association of College Broadcasters. David served as Associate Director of NACB from its inception and became President until his departure for QJE in May, 1990. Before NACB, Dave spent one year as a full time intern at Fox-Lorber, a television program syndication company.

JOE BOLSTER*Writer-performer, The Comedy Channel*

Joe Bolster is currently a writer-performer for the Comedy Channel Sports segments. As stand-up comic, Bolster has appeared on the "Tonight Show" with Jonny Carson, "Late Night with David Letterman". He was named the best male comic of 1985, reported as one of the Top 6 New York Comics in 1984 by the



Daily News, and won the National Laff Off in 1982. His other television appearances include; "The Pat Sajack Show", "The Merv Griffin Show", "Robert Klein Time", and "Comic Strip Live". He has also appeared at a number of colleges and clubs including the Comic Strip, Catch a Rising Star, and the Improv in New York and L.A.

Bolster received his B.A. from Denison University, Granville, OH.

LOU BORTONE

Director of Marketing and Promotions, WROR-FM/Boston

Prior to his current position at Atlantic Radio's WROR-FM in Boston, Bortone held similar posts at Group W's WBZ-AM and Emmis Broadcasting's WJIB-FM, both in Boston.

Bortone currently serves on the Board of Directors for the Broadcast Promotion and Marketing Executives (BPME), and chairs that association's Radio Committee. He also writes a regular monthly feature for BPME's *Image* magazine. He is a frequent speaker at industry conferences, and a contributing writer to *Promotion & Marketing Monthly*, the RAB's *Sound Management* magazine, and *Radio & Records*.

Bortone graduated from Boston College with a B.A. in Communications in 1983. He currently resides in Boston.

STEWART BRODIAN

President, Mountain Records

Beginning his media career as a newscaster and disc jockey on Kean College's WKNJ/Union, NJ and reviewing records, movies and shows for the campus paper, Mr. Brodian wrote, recorded and produced his first 45 single in 1982, which received college and commercial station airplay. He formed Mountain Records at the end of 1983, which he continues to run.

In 1985, he organized a charity event and record release for African famine aid featuring top local recording bands from his home state. In late 1989, Mountain released a compilation LP comprised of top New Jersey bands which achieved national airplay. After a national TV

appearance on *Up All Night With Gilbert Gottfried* last March, Brodian opened a branch office in England and signed his label's fourth artist last July. In August, Mountain issued previously unreleased recordings by the controversial and internationally known cult figure, G.G. Allin. Brodian continues to perform and tour with his own band.

MERRILL BROWN

V.P. Corporate and Program Development, American Courtroom Network

Merrill Brown is currently working to start up the American Courtroom Network. This new cable network will cover various court trials from across the nation. The channel is due to launch in January 1991.

Mr. Brown was previously Editor of *Channels* magazine, one of the top publications about the media business. Brown began at *Channels* as Executive Editor in 1985. Before this, Brown was Director of Business Development at The Washington Post Company, responsible for acquisitions and corporate strategy. He also worked for The Washington Post as New York financial correspondent from 1982-84 and as a financial reporter from 1979-82.

From 1978-79, he was a financial reporter with *The Washington Star*. He came to the nation's capital as a correspondent for Media General News Service in 1975. Earlier, he had been a reporter for the *Winston-Salem Journal* and the *St. Louis Post-Dispatch*.

His articles have appeared in *The Washington Journalism Review* and the *World Book Yearbook*. He is also a frequent guest on the *MacNeil/Lehrer NewsHour* on PBS, Cable Satellite Public Affairs Network, CNN, and other national programs.

Brown received a B.A. in political science from Washington University.

PEGGY CHARREN

President, Action for Children's Television

Peggy Charren is founder and President of Action for Children's Television (ACT), a national advocacy organization founded in 1968.



The 10,000-member, nonprofit organization works to encourage program diversity and eliminate commercial abuses in children's television. ACT's most recent and greatest accomplishment is the Children's Television law enacted last month, limiting the number of commercial minutes in children's programming. ACT promotes awareness of the issues relating to children's television through national conferences, publications, public education campaigns, dialog with broadcasters, and petitions to federal regulatory agencies.

Ms. Charren is a Visiting Scholar in Education at Harvard University's Graduate School of Education and has received honorary degrees from Tufts University, Bank Street College of Education, Emerson College, and Regis College.

Prior to founding ACT, Ms. Charren was director of the Creative Arts Council of Newton, MA, where she worked with the theater and dance groups, artists, musicians, poets, and writers to develop programs for classroom enrichment. She owned and operated two businesses: Quality Book Fairs, a company that organized children's book fairs; and Art Prints, a gallery specializing in graphics. Prior to moving to New England, she served as the director of the Film Department at WPIX-TV / New York, City.

ED COHEN

Director of Research, Operations Center, Birch/Scarborough Research

In his current position as department head, Dr. Cohen manages all operations and methods research efforts for the national radio audience ratings company. His background includes time spent in both the industry and the academy. He had worked in various radio stations including five years as operations manager of WSPA-FM/Spartanburg, S.C. He had also spent two years as director of audience measurement and policy research for the National Association of Broadcasters in Washington, D.C. Prior to joining Birch/Scarborough, he was completing a year as a visiting assistant

professor in the Department of Telecommunications at Michigan State University.

Dr. Cohen has a doctorate in Mass Media from Michigan State. His dissertation, "A Model of Radio Listener Choice," recently won the inaugural dissertation award from the Broadcast Education Association.

As for college radio, Dr. Cohen has a decade of experience: He served as general manager of WLFT at Michigan State, program director at WUSC at the University of South Carolina, and program director at the now-defunct WEAK at Michigan State.

MARCY DREXLER

Senior Membership Representative, ASCAP

A 15-year veteran of the music industry, Marcy Drexler has worked in A&R for both Arista and MCA Records. Her signings included: The Thompson Twins, Ministry, and Heaven 17, among others. Her strong sense of quality songs led her to positions at Chappel Music and CBS Music, where she served as Creative Director. She was responsible for signing Dreams So Real, Gene Loves Jezebel, Cinderella, The Godfathers, Danger Danger and Regina Belle, among others. Over the years, she has placed songs with many artists including Air Supply's #1 single *Even The Nights are Better* and Taylor Dane's #1 single *Tell It to My Heart*.

She is currently putting her experience to work at ASCAP's New York office where she is a Senior Membership Representative.

ANNE EDWARDS

Media Consultant

Ms. Edwards recent consulting projects have included: advanced press work for Nelson Mandela's visit to the U.S., planning Gorbachev's stop in Minnesota during his past visit, and co-wrote the *Voters Channel Report*, which proposed revised NPR and PBS coverage for the 1992 elections. Before she began her consulting, Ms. Edwards was the Senior Editor for Political and Elections Coverage for National Public Radio. She began her news career in Washington, D.C., while



"squeaking through" the University of Maryland as a journalism major. She has worked with CBS News, ABC News, *Capitol Journal* on PBS, and briefly at CNN, WJLA-TV and WMAL Radio (all in Washington), among many other jobs. She was Television Coordinator and Special Assistant for Press Advance at the White House from 1977-80, and worked on four presidential campaigns.

As a college broadcaster, Edwards was on staff for four years, and first female station manager, at WMUC Radio at the University of Maryland-College Park. She is also an active member of NACB's Advisory Board.

LES GARLAND

Vice-President, Video Juke Box Network

Mr. Garland is currently Vice President of Video Juke Box Network, an interactive music video cable network. He was previously President of QMI Music and Executive Vice President of Quantum Media, under Robert Pittman. He has more than twenty years of programming experience: first in radio, where he was recognized as one of the country's foremost rock radio programmers; and then in television, where at MTV he helped revolutionize not only the presentation of music on television, but television itself.

Before joining QMI, Garland was the senior programming executive of MTV and VH-1. He joined MTV Networks in 1982 as MTV's Vice President of Programming.

Previously he was West Coast General Manager of Atlantic Records. From 1974-80 he was associated with RKO Radio. In three years as Program Director of KFRC/San Francisco, he helped KFRC earn *Billboard* magazine's selection of it as "Radio Station of the Year" all three years. He also personally received several awards as programmer of the year and a prestigious Clio Award for a KFRC station promotion. At WRKO/Boston, he helped stage and promote the largest rock concert in the city's history.

He has programmed stations in five other major U.S. cities and served as on-air talent on stations in three others. Garland is recognized

around the world for his programming expertise, and has been a keynote speaker at a number of music conferences, including the 1978 Australian Broadcasters Convention in Sydney, *Billboard's* annual International Music Seminar in Portugal in 1984, and the first annual International Music & Media Conference in Montreaux, Switzerland, in 1986.

Garland has been featured in *Time* magazine, *Gentlemen's Quarterly*, *60 Minutes*, and *Entertainment Tonight*. He has guested on the *Donahue* show and *Late Night with David Letterman*. Mr. Garland is member of NACB's Advisory Board.

FERN GILLESPIE

Radio Producer & Journalist

Ms. Gillespie is a New York metropolitan area radio producer, journalist and public relations specialist.

Since 1987, she has served as director of Children's Express of Newark. This is the New Jersey bureau for the award-winning international news service composed of youngsters ages 8 to 18. Under her administration, Newark CE reporters and editors have written for the national CE column, covered the 1988 Democratic and Republican Conventions and appeared on the PBS network series, *CE News Magazine*.

Between 1976 and 1984, Ms. Gillespie was the producer of a variety of top-ranked talk shows in the Washington, D.C. and New York City markets. At Washington's WHUR-FM, she was associate producer of *The Morning Sound* and later a special projects producer which also entailed hosting several programs. Moving to New York City in 1979, she was the producer for WMCA's Barry Farber, Stanley Siegel, and *Special Edition*; WWRL's Vy Higginsen and Gary Byrd; National Black Network's *Night Talk*; and WLIB's Judy Simmons and Pablo Guzman.

As an independent radio producer, her credits include: producing, writing and hosting WBGO-FM's *Not Without Laughter*, a three-part documentary series on Black American humor; producing and writing the 1986 and 1987



United Negro College Fund's *Lou Rawls' Parade of Stars Telethon* celebrity radio campaign; and producing both WLIB's *Salute To The Black Press* remote in Harlem and history-makers series *Conversations...*, sponsored by McDonald's.

Ms. Gillespie's journalism background encompasses contributions to *Black Collegian*, *Black Enterprise*, *MBM*, *The Crisis*, *Essence*, *Black Elegance*, *Chocolate Singles*, *Excel*, and *The Asbury Park Press*. For several years, her arts and entertainment column entitled *Culture & Flash* appeared in the award-winning New York weekly, *The City Sun*. She has also served as an arts and entertainment consultant/writer for *Ebony Man*. In addition, she was a program consultant for British Broadcasting Corporation's news magazine show, *Ebony in America*.

In the area of public relations, her expertise includes the position of assistant director of public relations for the national office of the NAACP.

Ms. Gillespie has appeared in the 1978 and 1987 editions of *Outstanding Young Women of America*, and the 1989 edition of *Who's Who of Women Executives*. In addition, she has served as an alternate delegate to the 1978 World Administration Radio Conference. She was also a 1972 cultural exchange student to Finland through Youth For Understanding. Ms. Gillespie has a B.A. in Print/Broadcast Journalism from Howard University's School of Communications in Washington, D.C.

MARK GLASER

Managing Editor, CMJ New Music Report

This Mark Glaser character was born in a small Missouri township back in the summer of '24 ... Okay, maybe not. Anyway, he did grow up in a sheltered environment in West County outside of St. Louis (not unlike the Valley outside of L.A. or Long Island outside of New York City). He studied at the University of Missouri-Columbia and received two degrees: Journalism and English. He then went on to *CMJ*, where he started as Retail Coordinator, moved on to Beat Box Editor (writing a funky

fresh dance/rap music column) and finally achieved the coveted status of Managing Editor. He also writes free-lance stuff for his hometown paper, the *St. Louis Post-Dispatch* and DJs at a happening NYC Club in between all the other junk that takes up his life like eating, sleeping, and going to the bathroom.

ANDREW GOODMAN

President and General Manager, The American Comedy Network

Mr. Goodman brings backgrounds in both advertising and broadcast management to ACN. The company supplies written comedy material to over 275 broadcast stations across the U.S. and Canada.

He served as Creative Director of a Philadelphia advertising agency for two years before joining the city's CBS-owned station, WCAU-AM, as Executive Producer for Talk Programming. He also served as Program Director for Susquehanna Broadcasting's WKIS-AM in Orlando, Florida.

Besides overseeing the operations at ACN, he co-writes all material and serves as Vice President for ACN's parent company, NewCity Communications, Inc.

Goodman has lectured all over the United States since 1985 on the topic of "Writing Funny," and has conducted workshops for broadcast groups, radio stations, advertising clubs, and schools. He is also the author of *The Method to the Madness: Radio's Morning Show Manual*.

LYNNE M. GRASZ

Consultant

Lynne Grasz most recently was head of BPME, the Broadcast Promotion and Marketing Executives association after serving as Executive Director of the Television Information Office (TIO) for the last four years. There she was responsible for national marketing and representing the television industry on concerns to the general public, government and education sector.

Grasz joined TIO from the CBS Broadcast Group, where she served as Director of Com-



munications, responsible for coordinating all media presentation for CBS divisions including News, Sports, Network, Entertainment, Owned Radio and Television, International and Cable. At CBS, she was Executive Producer of the "Read More About It" book project, producing over 100 nationally telecast vignettes.

Grasz began her career as Michigan Newspaper Editor for UPI in Detroit. She spent 10 years as Director of Promotion and Public Relations for KOLN-TV/KGIN-TV in Lincoln, Nebraska. In 1976, she joined CBS and spent five years as Director, Creative Services, at KMOX-TV in St. Louis. Grasz is the recipient of two Emmys and a BPME International Award of Excellence. She served on the BPME Board of Directors from 1971 to 1978 and became its president in 1977. In 1984 she was selected as one of the 60 outstanding "Women in Communications." Grasz was instrumental in the founding of the Broadcast Designers Association (BDA) and remains a lifetime member.

A broadcast journalism graduate of the University of Nebraska, Grasz also attended the CBS School of Management and the Simmons College Management program. She is a member of American Women in Radio & Television, Women in Communications, the Academy of Television Arts & Sciences and for 10 years was an Advisory Board member for Alpha Epsilon Rho. Grasz continues to be an active lecturer at colleges and seminars and is among the contributors to illiteracy and the BPME college textbook, Broadcast Advertising and Promotion. She is currently doing independent marketing consulting for television.

GLENN GUTMACHER

Publications Director, NACB

Mr. Gutmacher began in college broadcasting at WYBC-FM/Yale University, where he served as Assistant Sales Manager, Sales Manager, Development Director, Promotions Director, and Old Rock Program Director.

After graduation in 1987 with a B.A. cum laude in psychology, he took a job as a Market-

ing Secretary/Assistant at Home Box Office in New York City. Eight months later he was promoted to Marketing Administrator in HBO's Chicago office, handling promotions and marketing of the HBO and Cinemax networks to small cable systems in the midwest.

He left HBO in late 1988 to begin research for a book on *The History of College Radio in America*, visiting over 150 college stations across the nation and talking to representatives of over 100 other stations at college media conventions in the process. The writing continued as he accepted the newly-created position of Publications Director at NACB, with primary duties as Editor of *College Broadcaster* magazine. He also coordinates NACB appearances at outside trade shows and college radio-related activities for NACB.

Gutmacher has spoken about college radio on panels at the Black College Radio and Intercollegiate Broadcasting System national conventions, CMJ Music Marathon, Howard University school of communications conference, CommTrends '89, and various NACB conferences.

DONNA HALPER

Donna Halper and Associates

Donna Halper leads a radio station consulting firm which specializes in small and medium markets. The company offers critiques, positioning studies, market analysis, talent development, staff training, motivation, format modifications and other services. Donna has also conducted sales seminars, trained news reporters, and designed and implemented promotions. In 1984, she was voted Consultant of the Year by the Pop Music Survey. Donna is also an experienced freelance writer, whose work has appeared in *Billboard*, *People*, *Radio & Records*, *Sound Management*, *Madison Avenue*, *Radio Only*, and elsewhere. She has also authored two textbooks on radio related topics, *Full Service* and *Music Directing*. Donna is on the faculty of Curry College, and has been a guest lecturer at a number of other universities.



DOUG HERZOG

Senior Vice President, Programming, MTV

As Senior Vice President of Programming for MTV: Music Television, Doug Herzog is responsible for overseeing all aspects of programming MTV, which includes the Music, Production, Promotion, and News Departments.

In his previous role as Senior Vice President, Programs and Development, Mr. Herzog was responsible for developing MTV into a highly successful and innovative production entity. In addition to expanding MTV's News coverage, Mr. Herzog's team created the network's Ace award-winning "Rockumentary" series, numerous music specials, and MTV's first non-music, original program, "Remote Control".

Mr. Herzog joined the company in 1984 as News Director, Music News and was subsequently rooted to Vice President, News and Special programming. Prior to coming to MTV, he was a Music Segment Producer for "Entertainment Tonight". Before that, he was an Associate Producer for Cable News Network and WTBS, where he produced for both news and entertainment programs including "Newsnight" (CNN) and "People Now" (CNN/WTBS).

Mr. Herzog holds a B.S. in Mass Communications from Emerson College in Boston, MA.

STEVEN HINDES

Producer, The Big Backyard

Steven holds a Bachelor of Laws from the University of Technology-Sydney, and was admitted as a Solicitor to the Supreme Court of New South Wales in 1983. Besides working for law firms in Sydney, he has also worked for the leading Australian consumer rights magazine, *Choice*.

In addition to law, Steve also plays guitar with and writes songs for the Sydney band Gravity Pirates. The band has released two records and videos. In 1986, Steven made his first trip to the USA to attend the New Music Seminar. It was there that he saw an incredible

response to the music coming out of Australia and New Zealand, yet this music was not readily available in the USA.

Attempting to meet this need, *The Big Backyard* was devised. The show is a half-hour weekly radio program featuring contemporary Australian and New Zealand music developed specifically for U.S. college and alternative radio. *The Big Backyard* was launched as a series on the U•NET radio network in October, 1990 and is being broadcast weekly.

QUINCY JONES

Chairman, Quincy Jones Entertainment

Quincy Jones has played nearly every role there is to be played—composer, record producer, artist, film producer, arranger, conductor, instrumentalist, TV producer, record company executive and countless other credits. As the arranger-producer of the historic *We Are The World* recording session, Quincy helped prove to the world that musicians from every popular music genre could work together to make a very real difference in the lives of millions of their fellow musicians.

Quincy's four-decade career encompasses continual innovation, and his vision expands the creative realm to match the convergence of world communities by being among the first American film producers to form a co-production arrangement with his colleagues in the Soviet Union, extending the principle of "Glasnost" from the summits to the studios. As the first black composer to be embraced by the Hollywood establishment in the '60s, he helped refresh movies music with badly needed infusions of jazz and soul. Quincy has continued to break barriers and open the entertainment industries' eyes to the needs of varied groups ever since.

While Quincy's achievements as a groundbreaking musician in jazz, pop and R&B who has worked with every major performer as both a musician and producer is well known, few are fully aware of his experience as a record company executive and film and television producer. Quincy began in the record industry at Mercury records in New



York and quickly rose to vice president. He was also instrumental in developing projects for the jazz Impulse label. After working at Mercury and Impulse, Quincy discovered the film world, writing the musical scores and producing the soundtracks of *In Cold Blood* and *In the Heat of the Night*.

Quincy's first excursion into television was his production of the 1973 award-winning CBS tribute, *Duke Ellington We Love You Madly*. He also won an Emmy in 1977 for scoring the landmark TV mini-series, *Roots*. Quincy's Oscar-nominated movie adaptation of the score of the Broadway musical *The Wiz* marked the first time he worked with Michael Jackson. As the producer of Jackson's multi-platinum solo LPs *Off the Wall*, *Thriller* and *Bad*, Quincy became the most sought-after record producer in Hollywood. More success in record production in the late '70s prompted Warner Brothers to offer Quincy his own label, Qwest Records.

In 1985, Quincy was approached by executive producers Peter Guber and Jon Peters with a proposal to translate Alice Walker's landmark novel, *The Color Purple*, into a major motion picture. Quincy persuaded Steven Spielberg to direct the project and together with Spielberg, Kathy Kennedy and Frank Marshall, undertook his first film assignment as a line producer.

Quincy Jones Entertainment is Quincy's latest project in television production, and in conjunction with Time Warner Enterprises he is currently producing two television programs, *The Fresh Prince of Bel Air* for NBC and *The Jesse Jackson Show* for syndication. Quincy's broadcast interests are continuing to expand as he ventures into station ownership, beginning with the Fox affiliate WNOL-TV/New Orleans.

Through all his endeavors into varied aspects of the entertainment industry, Quincy has not forgotten his musical love, and his latest album, *Back on The Block*, brings together one of the most comprehensive collections of artists in music history with a sound spectrum that encompasses the whole of Quincy's legendary career.

Quincy's role as a producer reflects the visionary nature of young broadcasters today. He recently told *Musician* magazine: "The producer has to be concerned with an overall vision... That vision comes organically from what the artist is all about, their essence."

KAREN KAHN

President, Bodega Group, Inc.

Ms. Kahn started rock life at 18, working as Day Manager of CBGB's, a popular music club in New York City, from 1976-77. Then followed 10 years of clubs, promotion and coats. She began her first company, Bodega Promotions, in 1987, which concentrates on independent college radio promotion. So far, the company has represented the bands *Jing* and *Chemical Wedding*, both from Brooklyn, NY, and *Little Women* from Portland, Oregon.

After discovering *Painters & Dockers* from Melbourne, Australia, Kahn founded Bodega Group, Inc., last January to handle artist management as well.

MICHAEL KEITH

Professor, George Washington University

From 1966-83, Mr. Keith was employed by commercial radio combos in six markets, in varied positions including: manager, account executive, news reporter, production director, announcer, promotion director and copy-writer.

He has taught communications at Roger Williams College, Emerson College, Dean Junior College (where he also served as department chair), and currently at George Washington University. A prolific author, Mr. Keith has published a number of broadcast books used at many U.S. colleges, including *Radio Production: Art and Science*, *Broadcast Voice Performance*, *The Radio Station*, *Radio Programming: Consultancy and Formatics*, and *Production in Format Radio*. He has also written many articles published in industry journals.

Mr. Keith has served as consultant to several college and high school radio stations, including Johns Hopkins University, Duquesne University, Towson State Univer-



sity, Northeastern University, Walpole High School, Hope College and St. Xavier College. In addition to NACB, he has spoken on panels at conferences of the National Association of Broadcasters, Broadcast Education Association, Intercollegiate Broadcasting System, and National Student Broadcasters.

RICHARD A. LEIBNER

President, N.S. Bienstock

Richard Leibner is America's most successful broadcast journalism talent agent. His firm represents over 300 TV news employees including Dan Rather, Diane Sawyer, Mike Wallace, Morley Safer, and Maria Shriver. Leibner's success stems more from his style of representation than from the mega-salaries he commands for his clients. *60 Minutes'* Morley Safer says of his agent: "He's among the most utterly loyal, true friends a person can have."

If Leibner's clients love him, others are not so fond. Leibner's hardball style has attracted much criticism over the years. Like anyone else that has achieved Leibner's level of success, he is often accused of being too powerful. His dedication to his clients does not end with fee negotiations. According to the *New York Times*, Leibner is "particularly rich in the precious currency of information," and he uses his power to get the most for his clients.

Leibner was trained in his father's profession, accounting, and went to work in the family firm in 1963. The next year, he and his father, Sol, were given the chance to buy out the agency of Nate Bienstock, an insurance man with such clients as Walter Cronkite (NACB's keynote speaker in 1988) among his customers. Bienstock had supplemented his earnings by occasionally negotiating contracts for some insurance clients. Leibner quickly fell in love with negotiating contracts and being in the world of news.

Leibner had the good fortune to be in the right profession at the right time with the right skills. In the late '60s and early '70s, the networks began to expand their news pro-

grams from fifteen minutes to as much as two hours. As Leibner describes it, suddenly it was a seller's market. Salaries jumped and reporters and anchors realized that an agent could get them even more money. Leibner also credits the advent of the 3/4" VCR which enabled agents to sell people out of town via video resume. Leibner used this to escalate the value of his clients by playing one station off of another.

Leibner is currently President of N.S. Bienstock which includes four other agents including his wife and partner, Carole Cooper.

JACK LICHTENSTEIN

Director, Office of Public Affairs, National Endowment for the Arts

Jack Lichtenstein was named the NEA's Public Affairs Director by Chairman John Frohnmayer in February 1990.

For several years, Mr. Lichtenstein served as a consultant in public affairs and marketing communications to various corporations where he advised and assisted clients in developing and implementing effective communications strategies, plans and programs. He has served as director and vice President of marketing for the Citizen Patriot Publishing Company and management consultant to the department of Defense where he advised the assistant secretary of the air force for financial management on issues of acquisition policy. He also has organized and conducted several successful, national grass-roots communication campaigns for the white house as well as corporations and policy houses.

Mr. Lichtenstein served as the Reagan-Bush national communications coordinator from 1984-1985, handling liaison between the campaign, White House and Republican National Committee. From 1981-1983, he served as deputy director/acting director of Public Affairs at the Department of Commerce, supervising a staff of 29 in developing support for the Reagan Administration commerce and trade objectives. He oversaw the work of public affairs professionals in 13 Commerce Department agencies. He was communica-



tions director for the President's task force on Management Reform in 1982 where he worked with the counselor to the president and the deputy director of the Office of Management and Budget in developing REFORM '88.

Mr. Lichtenstein has served in a number of the public relations/communications positions including as vice president in the consulting firm of Manning, Selvage & Lee (1978-1981), as executive assistant to U.S. Senator Edward W. Brooke (1973-1976); and as a public relations consultant to the Governor's Highway Safety Program and the Massachusetts Rehabilitation Commission (1971-1973). Mr. Lichtenstein received his B.A. in Public Relations from Boston University. He earned his Masters Degree in Public Administration from Boston University. He earned his Masters Degree in public Administration from Northeastern University in 1975, and in 1978, received his M.B.A. from the Harvard Graduate School of Business Administration.

BRIAN LONG

Associate Editor, Rockpool Magazine

Long's odyssey in alternative music began in 1981 on KYMC-FM/Ballwin, Missouri, where he helped introduce a new kind of music to an unsuspecting St. Louis suburban population. He then moved to the University of Missouri where he served as Music Editor of the *Campustown Journal*. After a year he was back to radio on the school's KCOU-FM, hosting a show featuring releases by independent U.S. labels, and becoming Program Director.

In 1986 he joined Entertainment Radio, Inc., in California, working with SPIN magazine's radio network. He moved to SST Records as its college radio rep, and established its New York office in 1988. He was hired by *Rockpool* magazine in 1989 as Independent Label Director and Radio Pool Director, and serves as an Associate Editor.

CYNTHIA LOPEZ

Associate Programmer, Center for Portuguese Studies

Ms. Lopez is currently working on the SUN

Project (Satellite University Network) funded by the Rockefeller Foundation. The project is trying to create a source of independently produced alternative programming for colleges. She was Associate Producer for series entitled "Labor at the Cross Roads," a QUNY cable production dealing with labor issues. The series produced 8 documentaries last season. Issues have included the Nicaraguan elections, Virginal Coal miners strike, and University Clerical works strike.

She also served as Associate producer of a 3 part series produced by the Spanish National Television stations entitled "Mujeres De America Latina" (The Women of Latin America). She has worked with students at Hunter college acting as their script editor for a panel "The Changing Hispanic media in the 90's". This project brought together representative of two major Spanish language networks, Telemundo and Univision, and a top journalist from Spanish language newspapers *El Diario La Prensa* and *El Mundo*.

Ms. Lopez received her B.A. in Communications and Political Science from Hunter College.

DAVID MAYS

Publisher, The Source

Having graduated last June with a B.A. in government from Harvard University, Mays now devotes full-time effort to a project that emerged in college: publishing *The Source*, a monthly magazine that he and editor-in-chief Jon Shecter describe as "the voice of the rap music industry."

Mays became friends with Shecter early in their freshman year when they discovered a mutual love for black culture and music. By the start of their second semester, they were co-hosting a weekly show about rap, *Street Beat*, on Harvard's WHRB-FM. Mays kept a mailing list of the show's listeners, not realizing at the time that it would become the initial circulation database for *The Source*.

From humble beginnings as a free, one-page newsletter in August, 1988, *The Source* is now a full-color magazine with national ad-



vertising and a circulation of 25,000. The rap music industry apparently has embraced the publication, where one national executive called *The Source* "the hippest, dopest, freshest thing to happen to the rap community in a long time."

Even as Mays managed a local rap group and Shecter cut a rap single of his own during their sophomore year, the duo found rap being treated as "superficial" and "teeny-bopper oriented" generally.

"We saw the need for a serious publication that took rap music seriously," Shecter said. "Something that dealt with social and political issues as well as personalities."

Sensitive to criticism about a bunch of young upscale whites out to make a buck on a black musical phenomenon, Shecter responds that "we want to make money, sure, but we don't to forget what we are doing. We always want to be conscious that this is a black art form. We see rap as a major social movement that offers empowerment to African-American people. We want to stay involved in the kind of social activism that goes along with rap."

JAMES MCCLUSKY

Assistant Professor, Kansas State University

Mr. McClusky teaches several radio/TV courses at Kansas State in the Journalism Department, where he recently moved to from teaching duties at Newaygo County Community Education in White Cloud, MI, from 1988-90. He has also taught at Oakland Community College (where he supplied and installed his own equipment for student use) and the University of Michigan.

He gained his television experience in the 1970s as production assistant for Action News at WILX-TV/Jackson, MI, and as producer, director, program host and salesperson at Summit-Leoni Cable TV there. Following that, he worked at the University of Michigan's television center and A-V Lab. He assisted in the installation of the school's TV studio.

McClusky is a radio veteran as well, having worked as announcer at several radio stations in Michigan and Nebraska, often serving

double duty as station Engineer. While an announcer, he was also Assistant Program Director at WKHM-AM/FM in Jackson, MI, and News Director at KCHI-AM/FM in Chillicothe, MO.

He moved into station construction and ownership, restoring a bankrupt AM daytimer and built WAAQ-FM/Big Rapids, MI. Both stations were sold for a profit. McClusky aspires to become a full professor at a major university and author several broadcasting textbooks.

ROBERT MORTON

Producer, Late Night with David Letterman, NBC

A production executive with extensive experience in television talk shows, comedy programs and music shows, Morton became Producer of NBC-TV's *Late Night with David Letterman* in 1987. As segment producer on *Late Night* since 1982, Morton was the conduit between Letterman and the 2,500-plus guests who have appeared on the show since its debut.

He came to the show from ABC's *Good Morning America*, where he was Associate Producer/Writer. Previous to that he served as Creative Director of MTV.

In the late '70s, Morton was a producer in program development for Warner's Qube, followed by Associate Producer/Writer of *Good Day* at WCVB/Boston and of the New England regional Emmy Awards telecast. He then served as Associate Producer of NBC's *Tomorrow* show starring Tom Snyder. It was when David Letterman appeared as a guest on Snyder's show that Morton met him and later was asked by Letterman to join *Late Night* when that show began.

Morton graduated from American University in 1975 with a B.A. in television production and communications. He has been a guest speaker on comedy and TV production at the New School for Social Research in New York City.



KEITH MUELLER

JOBPHONE

Keith Mueller is a 15-year veteran of the advertising and television production industry. He is founder and current president of *JOBPHONE*, a national television/radio 900-number job hotline. Mr. Mueller has been a television producer/director for the NBC television network, Showtime, Weekly Shopping Network, Ted Bates Advertising, Grace Kent Sage Advertising, ESPN, and WECA-TV/Tallahassee, FL. While at NBC, he worked on the 1988 Summer Olympics, National Football League games, and the Democratic and Republican national conventions. He was Supervisor of Broadcast Operations for United Satellite Communications, Inc. (USCI), the first direct broadcast satellite network ever established. His broadcasting career began in engineering at WEDC-AM 1240 in Chicago, Ill.

Mr. Mueller received a television/radio degree from Ithaca College, holds an FCC First Class License, and is a member of the National Academy of Television Arts and Sciences. He is listed in *Who's Who Among Young American Professionals* and *Who's Who in Advertising*. He has served as a judge for the annual Clio Awards, honoring the best TV commercials, since 1983.

RONNIE NOIZE

Vice President, Juggler Records

Ronnie brings a wide and varied background to her position. Her previous experience includes booking and promoting live music in the Pacific Northwest, performing with her own band, journalism, radio, and advertising. Ronnie got her start working for Pacific Talent Booking Agency, and from there went on to found her own nightclub/promotion company, urban NOIZE. She has worked for KBOO radio as a producer and DJ, and has written a weekly alternative music column for *Downtowner* magazine.

Ronnie recently worked with several small Japanese record labels before signing on to Juggler Company, LTD., a Japanese management and production company, as Director of

U.S. Publicity and Promotion. That in turn led to her current position as Vice President of Juggler Records, a Japanese-owned, U.S.-based independent record label.

RORY O'CONNOR

President, Globalvision

An award-winning broadcast and print journalist, Mr. O'Connor's previous work includes stints producing news series and segments for such national news organizations as CBS News (*48 Hours*) and PBS (*The MacNeil/Lehrer NewsHour*) as well as such leading regional channels as Boston's WCVB-TV, the ABC affiliate, and WGBH-TV, the PBS production flagship. He has also written scores of issue-oriented entertainment articles for numerous national magazines, including the *Atlantic*, *Rolling Stone*, *The Village Voice*, *Vogue*, *Musician* and many others. Mr. O'Connor was for two years a senior producer at WCVB, where his documentaries and investigative reporting won considerable professional recognition, most recently an Emmy award for Best Current Affairs documentary in New England. Other prior experience includes managing a weekly newspaper; creating, directing, and managing a nightly cable television news magazine; producing a nightly public television news program; producing segments for a nightly commercial television news magazine; and co-writing a critically acclaimed book about nuclear power.

OEDIPUS

Program Director, WBCN

"The future is now... Change or stagnate... Safe rock 'n roll is an oxymoron... You must destroy to create... Did you threaten the status quo today?" The year is 1980 and the words belong to Oedipus, the rising star-DJ, at Boston's #1 radio station, WBCN. A year later he was promoted to program director, a position he still holds today.

Oedipus started spinning records on MIT's WTBS-FM (now WMBR) in 1975 while working part-time in a dental clinic. The same year, Oedipus walked in off the street and intro-



duced himself to Charles Laquidara, host of WBCN's morning show and said, "My name is Oedi, and you can't spell it."

"It worked," says Oedipus. He became Laquidara's unpaid assistant and writer. Six years later, he became Laquidara's boss. Although his job as program director occupies most of his time, Oedipus DJs part-time—he still hosts the "Nocturnal Emissions" new music show on Sunday nights, a nationally-syndicated radio program.

WBCN is widely recognized as the premier progressive rock radio station in the country, and much of the credit goes to Oedipus who has managed to keep the station on the cutting edge even as it passed its 20th anniversary with the format. WBCN's progressive rock format grew out of the turmoil of the '60s, and according to Harvey Kogan of *Radio & Records*, "They stubbornly hold on to some of the progressive ideals, introducing listeners to new and different music."

In 1979, WBCN was sold by its original owner to Hemisphere Broadcasting. WBCN's new owners immediately tried to make wholesale changes, firing most of the staff but retaining "stars" such as Laquidara. That could have been the end of WBCN as Boston knew it. Instead, everyone went out on strike, joining the dismissed on picket lines, and the action fired up the community. Listeners, newspapers, rock bands, and most importantly, advertisers supported the strikers. WTBS turned over its studios to the striking jocks. After three weeks, Hemisphere relented.

Oedipus sums up WBCN's attitude: "We have fun, and it's not phoney fun. We really do like what we play."

JEAN LORELLE PAUL

Program Director, Union Video Center, Univ. of Massachusetts at Amherst

Ms. Paul supervises some 200 students and 12 staff to direct the day-to-day operations and long-term strategies of the university's student video production center and cable channel. While upgrading the facility to S-VHS and

introducing computer-video technologies, she rewrote its policies and constitutional structure and developed a two-tier training program for students, including bringing outside guests from the video industry.

Previously, Ms. Paul was production coordinator for Continental Cablevision's Cambridge/Arlington, Mass., system. She coordinated production schedules, training program, volunteer recruitment, and interns for the award-winning production local origination facility, garnering 1989 ACE and 1988 Hometown awards.

Before that, as operations manager for Community Access Channel 3 in Bloomington, Indiana, Paul was responsible for program scheduling and master control, computerizing its scheduling and program records.

In addition, she has produced numerous TV, radio, and A/V programs as a freelancer, including the 1989 Earthnet Congress videotape, Arlington Town Day 1989, and a movie review show marketing pay-per-view on cable, among other projects.

Paul is affiliated with the Boston Computer Society, National Federation of Local Cable Programmers and NACB. She graduated with a B.A. in Political Science from Indiana University in Bloomington.

JON PERNICK

Alternative Marketing Representative, Elektra Records

As Elektra's regional representative for the southeastern U.S., Jon keeps in close contact with college radio stations. That's not surprising, since he was heavily involved in the campus radio station at the Florida Institute of Technology, WFIT-FM/Melbourne, FL. He did his undergraduate and graduate work at the school in aviation and business, respectively. He also ran a fashion business in New York City during that time.

Applying his business skills to broadcasting, he engaged WFIT in a number of concert promotions. Starting small at first, the events under Pernick's leadership were so successful



that the 2,500-watt station eventually took on market-wide promotions and became a major force in the area.

Even the college's administration realized his efforts were vital to WFIT's unprecedented success, and Pernick was offered the newly-created position as the station's full-time paid General Manager. Simultaneously, he implemented program format improvements that solidified WFIT's presence in the market. During his tenure, he was nominated for Gavin College Program Director of the Year and WFIT was nominated for College Station of the Year.

Based on the reputation resulting from his achievements at WFIT, Pernick was hired by SPIN magazine in 1989 specifically to spearhead promotional and marketing activities to increase SPIN's presence in the college market, including the marketing of the resuscitated SPIN Radio Concert Series.

He moved to Elektra this year, and maintains a strong interest in developing projects directed to the college music market.

ANDREW PHILLIPS

Program Director WBAI

Although Andrew Phillips began his career in film as a freelance filmmaker in Australia, he soon found the medium of radio more stimulating and has been working actively in public radio ever since. Currently Andy is program director of the Pacifica Radio Group's flagship station, WBAI in New York City. Andy's speciality is documentary and feature production in public radio, and he won the Corporation for Public Broadcasting's 1990 Public Radio Programming Award for excellence in Public Affairs programming for his program "Housing Now: The Journey Home." In 1989 he produced "War, Peace, and Poetry," a radio "oratorio" in Phillips' words. He was also one of the founding producers of the well known public radio show *Undercurrents*. Phillips also keeps in touch with native Australia through working with the Australian Broadcasting Corporation, and with students

by teaching documentary and feature radio production at New York University. His most current project is a book *Investigations: In search of the Art in Radio*.

MARCIA ROCK

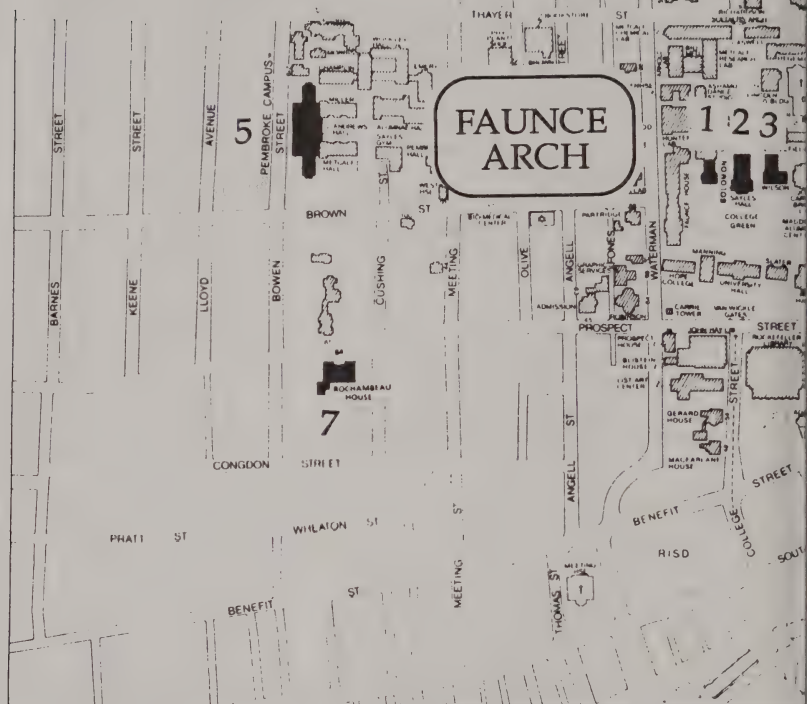
Professor of Journalism at NYU

Marcia Rock is the co-author of *Waiting for Prime Time: The Women of Television News* with Marlene Sanders. Rock is a journalism professor at New York University and an independent producer whose work has aired frequently on public television. She has won two local Emmy Awards in the category of Arts/Cultural/Historical Programming: one for "On the Road Again: The Singing Angels in China," a documentary covering the Cleveland youth choir's trip through China in 1983; the other from the New York Chapter of NATAS for "McSorley's New York," a documentary essay that chronicles the history of New York's Irish immigrant community. Another documentary that aired on WNET was "The Bronx Irish at the Ramparts," a look at the last surviving Irish American neighborhood in the Bronx. Her most current work, "Reynolds Price: A Writer's Inheritance" is a profile of the North Carolina writer and will air on WNET in 1990.

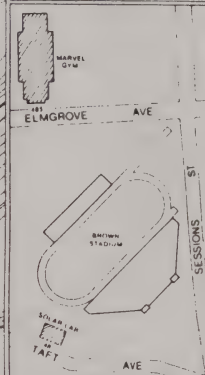
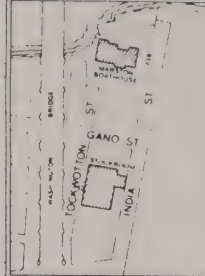
In 1988, Rock traveled to Israel and produced a documentary on the media coverage of the Intifada in Israel. "Israel Through the News" aired on WNYC-TV, Channel 31, and takes a close look at the problems inherent in the television medium when covering violence. Rock is creator and executive producer of "New York Windows," a series of short news features produced by her students and aired on WNYC-TV. Her students have won numerous awards including prizes in the Academy of Television Arts and Sciences Student Awards in News and Public Affairs. Rock was an artist in residence at WNET's prestigious TV Laboratory in 1975. Her latest project "Village Writers: The Bohemian Legacy" explores the modern literary environment of Greenwich Village. She is currently a member of NACB's Board of Directors.

POINTS OF INTEREST

1. Solomon Hall
2. Sayles Hall
3. Wilson Hall
4. Graduate Center
5. Andrews Dining Hall
6. Faculty Club
7. Rochambeau House
8. WBRU



Brown University



**LISA ROSEFF***Account Manager, Fujisankei Communications Int'l.*

Ms. Roseff's interest in Japanese culture surfaced during her high school years, when she won a "Youth For Understanding" Scholarship that transported her to Yokohama, Japan, to live with a Japanese family for three months. In college, she continued her study of Japan, developing linguistic fluency during a summer exchange program and later helping to develop Japanese language teaching materials with a Harvard professor under a Ford Foundation grant.

After graduating from Harvard University in 1988 in East Asian Studies with an emphasis on Japan, Roseff was selected for Fujisankei Communications Group's highly competitive training program in Japan. She worked in production at Fuji Television Network for two top-rated quiz shows and a TV shopping show as well as in the International Purchasing Division of Fujisankei's direct marketing company, importing products and analyzing consumer tastes.

Now back in New York, Roseff develops new business for FCI in the U.S., negotiating projects on behalf of the Fujisankei companies in Japan. She created, co-produces and reports on *Ogenki Day!*, a weekly Japanese-language TV show on health issues, broadcast on WNYC-TV/New York. In addition, she develops programming for a Japanese DBS channel, sells commercial time for *FCI World Network Supertime*, negotiates licensing and purchasing of programs and footage for Fuji TV, and is involved in various Fujisankei publishing projects.

DANNY SCHECTER*Executive Producer, Globalvision, Inc.*

Frustrated with South African government censorship and repression that had been effective in squeezing the apartheid story off American network television, Danny Schecter quit his lucrative job as Emmy-winning pro-

ducer of ABC's *20/20*. Schecter became the energizer behind the 1985 "Sun City" record and video that raised \$1 million for the anti-apartheid movement. He then moved on to join Globalvision, Inc., to produce *South Africa Now*, the weekly news show that provides serious, detailed coverage of the struggle there.

Schecter has won two national Emmys and the National Headliner Award for his work at *20/20* where he was known for hard-hitting investigative stories on social issues and popular culture segments. Previously, he produced stories for CNN and WCVB-TV/Boston. He was an on-air reporter at WGBH/Boston and spent seven years as News Director at WBCN-FM (where Oedipus is Program Director), earning the nickname "The News Dissector." His radio reporting garnered him a Nieman Fellowship in Journalism at Harvard University.

Schecter is a graduate of Cornell University and received a Master's Degree from the London School of Economics. He is a founder of the New York Media Forum, and teaches Investigative Journalism at the New School for Social Research in New York City. He has been a magazine reporter, columnist and editor.

MICHAEL SCHELP*Senior Account Manager, Fujisankei Communications Int'l.*

Michael Schelp attended Brown University where he majored in History, though Japanese language ranked high among his academic interests. After graduating in 1985, he worked for a year in Fuji Television's programming division, followed by a two-year assignment in Tokyo as part of a Fuji TV research program. Last October he returned to the U.S., with his fluency in Japanese solidified.

Now involved in special projects for Fuji TV, Schelp enjoys an unusual triple role: in television sales, production and hosting. He handles spot sales for *Ohayo! America*, a *Good Morning America*-style Japanese satellite broadcast from Tokyo shown on WNYC-TV



in the New York Metro area as well as in Los Angeles and San Francisco.

Schelp is also a reporter for the museum segment on a weekly, Fuji-produced show called *New York Sights & Sounds*. Schelp introduces a different museum or arts exhibition every week on the 30-minute, Japanese language, entertainment news magazine program. This program is shown in various parts of the U.S. including Hawaii, and sent back for broadcast in Japan as well. He even produces some of the commercials for the shows he sells time for.

When Fujisankei sponsors an event in Japan, Schelp recruits prestigious individuals from the American business, educational and entertainment communities to participate. He has brought such diverse representatives as the Newark and Harlem Boys Choirs, the chairman of MCI, and professors from Princeton to Japan.

Schelp offers an alternative view on Japanese TV. "Japanese TV is behind us in ways," he said. "There's a lot of competition, but not from cable TV." According to Schelp, the Japanese broadcast networks are allowed to acquire cable franchises, unlike the restrictions put upon such activity by the FCC here. "They have the rights to lay cable," said Schelp, "but no one's doing it." Schelp says the government wishes to increase broadcast competition, and has done so by recently allowing a major increase in the number of FM stations. However, in observing cable's growth in America, Japan feels there's enough TV competition already. Fuji TV is the highest-rated of Japan's seven TV networks. Schelp feels DBS (Direct Broadcast Satellite) represents the future explosive growth for Japanese TV, which is scheduled to go on line soon and open many channels.

ALFRED SCHNEIDER

V.P., *Policies and Standards, Capital Cities/ABC*
Mr. Schneider was appointed to his current position in February, 1986. In addition to broadcast standards and practices, he also

coordinates the activities of Capital Cities/ABC Foundation, Inc., in the administration of its grant program. Beginning in 1983, Mr. Schneider held similar duties as Vice President, Policy and Standards for ABC before the Cap Cities merger, as well as serving as President of ABC Merchandising, Inc. He was also involved in a wide range of other corporate matters.

Schneider is an executive with 35 years of experience in the broadcasting business, with particular expertise in policy, administrative and legal matters. He first joined ABC in 1952 as a member of the Legal Department, and was promoted to Assistant Director, Business Affairs for the ABC Television Network in 1954. He left ABC in 1955 to join CBS as Assistant to the Director of Business Affairs, and became Executive Assistant to the President of that network in 1958. He returned to ABC and served as Vice President in Charge of Administration for the ABC Television Network from 1960-62.

Mr. Schneider served 20 years on the National Association of Broadcasters' Code Review Board and was its senior member. He is also a three-time member of the Board of Governors of the International Radio and Television Society, which he has served as secretary. He is a past member of the Board of Directors and the Executive Committee of the Council of Better Business Bureaus, Inc.

Mr. Schneider graduated Phi Beta Kappa from Hamilton College and then from Harvard Law School. He is a member of the New York State Bar.

GEORGE SEAY

Prod., Radio Dialogue, Woodrow Wilson Center
George Seay has been at the Woodrow Wilson Center since 1976, and has been producing *Radio Dialogue*, a public affairs program, since 1988. Before this, he spent seven years in Brazil with the Peace Corps and the Foreign Service, and three more in Mexico with the Ford Foundation. Mr. Seay attended Hobart College and Princeton University studying



literature and political science.

PETER SHAPIRO

Audio Production Services, Chicago State University

It's been a long and winding road since his days on the student radio station at the University of Michigan, where Shapiro first got "hooked" on broadcasting. After college his work in announcing and audio production opened doors in radio, recording studios, production houses, cable television, and the corporate sector.

While receiving his master degree in Mass Communications, Peter discovered he enjoyed teaching as much as production work. As Assistant Professor and Head of Audio Production Services at Chicago State University, Peter built the department from the ground up, installing audio production labs and a small multi-track facility. His love for college radio and audio led him to form his own production and consulting firm: Sound Reflections, now in its second year. His skills in programming and management have helped more than a few college stations. He has presented at the Loyola Radio Conference for five years, and has most recently been involved in the IBS conference in New York.

As a sportscaster, he has 12 seasons of play-by-play experience covering both radio and television on the high school and Division I college level. With his vast experience in Football, Basketball, Hockey and Baseball, Peter's favorite is basketball. His work at Chicago State led him to expand beyond audio and into video production, promoting him to get involved with the International Television Association (ITVA). As Communications Director for the Chicago Chapter (largest ITVA), Peter edits a monthly 20-page news letter. He also freelances regularly in both audio and video for corporate and broadcast.

SHEILA SHAYON

Vice President, Special Projects, Home Box Office

Sheila Shayon focuses her energies on developing high profile programming projects for

HBO while also augmenting communications between HBO and its parent company, Time Warner, Inc. She reports directly to Michael Fuchs, Chairman and CEO of HBO and focuses her energies on developing and implementing high profile programming projects for HBO while also augmenting communications between HBO and Time Warner Inc.

Working in original programming at HBO Shayon actively participated in the production of HBO's early documentaries, ranging from the historical award-winning *Time Was* and *Flashback* series to the original *Consumer Reports*. In 1985 Shayon was promoted to director, responsible for managing HBO's Hollywood ACE and Emmy promotion campaigns, and also developed award winning costumer press ads touting HBO programming accomplishments. She also managed HBO's charitable contributions, while continuing a developmental role in programming. She was also instrumental in bringing *JFK: In His Own Words* to HBO viewers, an effort that earned HBO's first NATAS Emmy for Outstanding Information, Cultural or Historical Program in 1988. Ms. Shayon's first professional experience in the entertainment industry was as a page for NBC guest relations.

In 1976, Shayon wrote a dramatic two-act play concerning American involvement in the 1973 Chilean military coup. Her B.A. in communication comes from the Annenberg School at the University of Pennsylvania.

LUDWELL SIBLEY

Bell Communications Research

As District Manager-Network Technical Support for Bellcore, Mr. Sibley provides engineering assistance to Bell Telephone as a troubleshooting analyst. He is also contracted as Chief Engineer at educational station WCVH-FM/Flemington, NJ. Mr. Sibley writes the monthly "Engineering" column for NACB's *College Broadcaster* magazine.

His experience in both telephonic systems and college radio engineering is long-standing. He served AT&T until 1984 as a Transmission Engineer and previous to that in a similar



capacity for Pacific Telephone. As an undergraduate at the University of California-Santa Barbara, he served as Chief Engineer for KCSB-FM.

PHYLLIS STARK

Reporter, Billboard Magazine

Phyllis Stark is a reporter for *Billboard Magazine* where she writes a weekly column on radio promotions and marketing, among other reporting duties. Prior to joining *Billboard* in 1989, she was managing editor of *RadioTrends*, a monthly journal of radio marketing and finance published by Bolton Research Company. Ms. Stark graduated from St. Joseph's University in Philadelphia in 1987, also serving as a DJ on campus radio station WSJR.

SHARON STEINBACH

Senior Editor/Club Editor, CVC Report

With CVC since 1984, Sharon has witnessed first-hand the changing trends and growth of music video, and the impact the medium has had on the music and broadcasting industries. Her position with CVC requires ongoing communication with all sectors of the music video industry—record labels, video pools, VJs, broadcast and cable TV programmers, and production companies, among others. Sharon's editorial contributions to CVC include the regularly featured columns, *Production Preview* and *Video Cue*, in addition to compiling a twice-monthly nightclub video play chart.

As a ten-year veteran in the industry, her other experience includes staff positions at two top NYC recording studios (MediaSound and Sigma Sound) and at a major label (Arista), in addition to working in the areas of concert booking and artist management. Currently, Sharon is on the Board of Directors of the Music Video Association, for which she is editor of the association's newsletter, *The Scope*.

KAE THOMPSON

President, Media World Productions

Kae Thompson, President of Media World Productions, a New Jersey company producing television and radio programming includ-

ing commercials. Ms. Thompson continues to spend much of her time as an Independent producer and radio and television Talk Show Host. She is currently the Producer and Host of new talk radio program "Breakfast Club" on WLIB Radio in New York. She has also produced and hosted "Urban Notebook", a controversial and highly rated 3 hour daily talk program for WLIB from 1983-1990.

From 1979-1986, Ms. Thompson produced and hosted "Information Exchange" a half hour biweekly talk show on Suburban Cablevision TV 3. In 1979, she was nominated for an Emmy Award by the New York Academy of Television Arts and Sciences for her work as a correspondent for New Jersey Network's "In Black and White" new magazine show. Ms. Thompson has also co-hosted a fashion/consumer segment on WABC-TV's Regis Philbins "Morning Show".

Ms. Thompson received her degree from Kean College in History and English. From 1973 to 1975 she was an adjunct professor at William Patterson College, Wayne, New Jersey.

MAX TOLKOFF

Program Director, WFNX

Mr. Tolkoff programs rock station WFNX-FM in the Boston market and does independent music consulting. Previously he worked as a consultant for Media Strategies, Inc., with Fred Jacobs, instigating "The Edge," a hybrid format incorporating modern rock with former cutting-edge music now part of classic rock's repertoire. WBRU at Brown University was the first client to implement the format.

From 1983-88, he was known as "Mad Max," moving from Music Director to Program Director at the highly successful new music-formatted 91X in San Diego.

TOM WEINBERG

Executive Producer, The 90's

"We're not bound by any constraints—except quality," says Tom Weinberg of his program, *The 90's*. Unhappy with traditional commercial and non-commercial (PBS) television net-



works, Weinberg has gone off on his own. With a small staff and a smaller budget, he has managed not only to produce the provocative television series, but to distribute it completely outside of the existing networks. *The 90's* series, according to Weinberg, is "designed to be irreverent, inventive, thoughtful, controversial and fun. We're pushing the limits of TV, both conceptually and visually. Our goal is to present alternative programming in its purest sense—from underground documentary and home video to the most sophisticated animation."

Weinberg's background in innovative television dates to the 1960s when he produced the groundbreaking *Black's View of the News* via WCIU-TV/Chicago. He went on to co-found TVTV, a stylistic and journalistic trendsetter in video documentary production on PBS in the '70s.

Over the last 20 years, he has produced over 500 programs—from documentaries to live variety and public affairs—on commercial and non-commercial TV. He has won four Emmy Awards and shared an Alfred I. duPont-Columbia University Award, among others.

Since 1978, Weinberg has been the producer of *Image Union*, WTTW-TV/Chicago's weekly program featuring the work of independent producers. Airing thousands of short works, *Image Union* is probably the longest-running and best-recognized TV showcase for independent producers in the nation.

Weinberg is co-founder of the Center for New Television, for which he served as board chair during its first decade of operation. He graduated from the University of Michigan and holds an MBA degree from New York University.



RUN FOR THE NACB BOARD OF DIRECTORS

Application for the Board of Directors who decides the future direction of the Association are being accepted at the Information Center till 1:30pm of Saturday Nov. 17

Remember all station members are entitled to vote for the new Board of Directors. The elections will take place on Sunday at 9:00am in Solomon 001.

All finalists will be given a chance to speak before the election.



Restaurants and Bars

For your dining and drinking pleasure, our Ad man has prepared a list of establishment's he likes—for their food, atmosphere, and good taste in advertising. (Each listing has an ad in the back of this guide.) All are a short distance for the Brown campus or downtown.

ANDREAS: This Greek restaurant features shish-kabobs, souvlaki, Athenian salads and all the other specialties you'd expect, plus a champagne breakfast-brunch on Sundays. 268 Thayer St., 331-7879.

BEN & JERRY'S: There's ice cream, and then there's Ben & Jerry's. 235 Meeting St. (off Thayer St.), 421-1114.

C. BLAKE'S TAVERN: Tasty deli-style sandwiches, delicious soups and cool salads. Eat in or takeout right up till closing. 122 Washington St., 274-1230. Bar.

CHALLENGES: "The Ultimate Sports Pub." At the corner of Peck and Pine Streets, downtown, 861-1385. Bar.

CHUMLEY'S: Here's a happening place in the English pub tradition. Located in the heart of downtown at the corner of Empire and Westminster Streets, 751-0290. Bar.

FELLINI'S PIZZERIA: Their pizza won WHJY's 1989 Pizza Wars for best New York-style pizza. Open LATE. Fast delivery, too. 166 Wickenden St., 751-6737.

FISH CO.: One of the "happening" bars/dance clubs down by the waterfront. 515 S. Water St., 421-5796. Bar.

HOLE IN THE WALL: "The Best Kept Secret on Thayer St." —subs, pita pockets, salads, and vegetable pies. Open REAL late. 283 Thayer St., 274-SUBS.

INTERNATIONAL TEA ROOM: A wide variety of Persian, Middle Eastern and Russian foods, including homemade soups,

NIGHT SCENE

sandwiches, and exotic pastries. 165 Angell St., just off Thayer St., 861-5020.

KABOB 'N' CURRY: Best Indian restaurant by campus. 261 Thayer St., 273-8844.

LAGUNA: Food and decor done California-style. 271 Thayer St., 331-1577. Bar.

MEETING STREET CAFE: An incredible variety of overstuffed sandwiches. 220 Meeting St., just off Thayer St., 273-1066.

MONTANA'S: "South of the border" cuisine close to campus. 272 Thayer St., 273-RIBS. Bar.

PIZZA PIE-ER: "Gourmet Pizza" and toppings galore. Late-night delivery. 374 Wickenden St., 351-FOOD.

PLAYER'S CORNER PUB: For lunch, cocktails, dinner, or snacks, Player's is "where the good sports meet." A short walk from the Biltmore at 194 Washington St., 621-8738. Bar.

RONZIO'S: Fast, great pizza. 751-4990

RUE DE L'ESPOIR: You can't go wrong with Rue's creative cooking, served in their smoke-free dining room. A modest walk from Brown at 99 Hope St., 751-8890. Bar.

RX CAFE: Salads, burgers, sandwiches, pastas, and specialty entrees make Rx Cafe your prescription for a tasty snack or meal. 178 Angell St., on the corner of Thayer St., 454-1989.

SH-BOOMS: Dance '50s and '60s genre oldies and classic rock. 108 N. Main St., at the foot of College Hill, 751-1200. Bar.

TROYE'S: Tex-Mex cuisine in a relaxed atmosphere. 484 Wickenden St., just off Hope St., 861-1430.

WENDY'S: Fast food plus a salad. On Meeting St., just off Thayer St.



SATURDAY

When you're done with the sessions of the day, you deserve a fun night out. Besides The Comedy Channel's Laugh Riot (featuring Joe Bolster), the town is full of other diversions.

AMERICAN CAFE

Rock music/Dance DJ, 1 Throop Alley (behind Sh-Booms), 861-1996

AS220

Avant Garde music & art, 71 Richmond St., 831-9327

AVON CINEMA

260 Thayer St., 421-3315
7:15, 9:30: *Presumed Innocent*
12-mid: *Animation Celebration*

BROWN FILM SOCIETY

Carmichael Auditorium, 863-1817

CAFE ROSCOE

762-1/2 Hope St., 751-5010
Greg Abate (jazz)

CAPRICCIO

Dyer & Pine Streets, 421-1320

CAV

14 Imperial Place, 751-9164
Providence Mandolin Orchestra (classical)

CLUB BABYHEAD

73 Richmond Street, 421-1698

COMEDY CHANNEL'S LAUGH RIOT

Solomon 101, Brown Univ., 9pm

HOPE'S

69 Dorrance St., 454-7474

J.R.'s FAST LANE

327 Washington St., 273-6771
Connection, Backseat Romeo (classic rock)

LAST CALL SALOON

15 Elbow St., 421-7170
Ronnie Earl, Sugar Ray & The Broadcasters

PERISHABLE THEATRE

124 Washington St., 331-2695
8pm: *"Woyzeck" by Georg Buchner*

PERIWINKLE'S

Davol Square, 274-0170
Top Comedians from the Northeast

RED BRICK TAVERN

Fountain St. (next to McDonald's), 351-5505
Little Charlie & the Night Cats

ROSIE O'GRADY'S

250 S. Water St., 861-0026
Presence (classic rock)

SH-BOOMS

108 N. Main St., 751-1200

STANFORD'S

Washington St. (inside the Biltmore), 421-0700

STONE SOUP COFFEEHOUSE

Church of the Redeemer, Hope St., 781-7504
Sally Rogers (folk)

THE CAMPUS CLUB

180 Pine St., 751-4263
Roomful of Blues

TRINITY REP

201 Washington St., 351-4242
8pm: *Juno & the Paycock by Sean O'Casey*

THE UNDERGROUND

Faunce House, Brown U., 863-2799

WEDGEWOOD TAVERN

137 Chestnut St., 331-1690

ZONE

35 Aborn St., 421-9760

NACB was started in order to fill a perceived need in the college broadcasting community and to open the channels of communication between college radio and TV stations.

NACB provides numerous services to its members that parallel the services their commercial station counterparts received before the creation of NACB. NACB organizes national and regional conferences, publishes the only trade magazine geared exclusively to the college broadcasting and communications community, and runs the first student-programmed, school-managed satellite network. Through these and numerous other services, such as the Station Handbook, a comprehensive college station resource guide. NACB allows college stations to focus their efforts on more creative tasks and saves them from having to address problems already solved by another station.

NACB is governed by its members and staffed by undergraduates and recent college graduates. NACB's management ensures that it will always remain responsive to the needs of college broadcasters.

Activities

CONFERENCE OF COLLEGE BROADCASTERS

The NACB Annual Conference brings together students and faculty members from across the country with respected media industry professionals for a weekend of panel discussions, seminars and workshops. NACB Board of Directors elections are held at the conference and the activities of the Association are discussed and voted upon.

The Annual National Conference is held at Brown University, on the weekend before Thanksgiving. Walter Cronkite and Ted Turner have delivered keynote addresses in the past. The Conference draws over 450 students from over one hundred schools in 26

states. Over forty industry professionals led interactive seminars during the weekend-long event.

REGIONAL CONFERENCES

Modeled after the national conference, regional conferences include panel discussions, workshops and seminars on a regional scale. While the national conference limits attendance to two people per station and requires extensive travel to attend, regional conferences allow many people from each station to attend at minimal expense.

Regional conferences are based on the principle that one station can learn as much from the station "next door" as from a station across the nation. Local industry professionals are chosen to lead the seminars. This has the added advantage of providing stations with contacts to industry professionals within their own area. Both the stations and the professionals are encouraged to maintain their relationship long after the conference ends.

COLLEGE BROADCASTER

NACB publishes the only trade magazine for college broadcasters. *College Broadcaster*, with a circulation of 4,000, reaches nearly every college radio and television station and broadcasting/communications department in the country.

The magazine serves two purposes. First, it acts as a member magazine, providing updates on NACB and member station activities. Because of the numerous projects that NACB is currently undertaking and the numbers of schools involved, a monthly magazine is the only way that NACB can unify its members. Second, it acts as a trade magazine for the college community.

The magazine features articles written by industry professionals, students, and NACB staff members. Another benefit of the magazine is that it maintains communication between

college stations through member-written articles, station profiles, and letters to the editor. College Broadcaster will include industry advertisements, professional articles, color photographs, letters, features, editorials, classifieds, music and other programming information, government and industry news, and other monthly columns.

UNIVERSITY NETWORK (U•NET)

U•NET is a satellite radio and television network that allows college radio and television stations to exchange their best programming. Networking college stations will greatly empower the entire field of college broadcasting. Programming will improve as a result of stations being able to study the exceptional work of their peers and stations producing programming through the incentive of reaching a

national audience. In addition, by providing affiliates with high quality programming, the network will increase local and school support for these affiliates.

The network predominantly features student-produced programming and exceptional alternative programming. The network currently broadcasts five hours weekly. Programs are sent to NACB's offices where they are then edited into a network feed and distributed via satellite.

NACB NEWSLETTER

The Newsletter was created to ensure constant communication between NACB members and the associations main office. It contains important U•NET affiliate information, schedules and information on upcoming NACB projects.

MEMBERSHIP TYPES

Station Membership \$50/year

Stations must submit the station survey and be accepted. This membership is only open to television and radio stations and radio and television clubs affiliated with a college, university, junior college or high school. Station Membership entitles the station to:

- Two subscriptions to College Broadcaster magazine for 1 year.
- Affiliation with U•NET to receive and submit programming
- Receive a copy of NACB Station Handbook
- Access for a school to NACB's general services including record servicing information, insurance co-op, NACB Newsletter, and much more
- Send at least two representatives to national conferences, and at least one representative to other national meetings
- Two votes in the affairs of NACB
- Can have one representative run for office on NACB's Board of Directors

Associate Membership \$25/year

For representatives of professional companies and societies related to the media industry. Associate Membership entitles you to:

- One year subscription to College Broadcaster magazine
- The option to attend all national conferences and meetings
- Access to all general services to NACB including information about NACB activities and national projects, NACB newsletter, etc.

Individual Membership

\$20/ year

This membership is open to students and faculty only. Individual membership entitles you to the following.

- One year subscription to College Broadcaster magazine
- Access to all general services of NACB including information about NACB activities and national projects, record servicing information, consulting, NACB Newsletter, etc.
- The option to attend national conferences and meetings
- One vote in the affairs of NACB (NACB is run by its members)
- The option to run for office on NACB's Board of Directors

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and numerous Brown student volunteers who
 have made this exhaustive event possible.

S P O N S O R S



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BTV

3rd Floor, Faunce House, 863-2222

Less than four years ago, BTV was started as an experiment in student-run video production and broadcast. The station utilizes a Brunet, a cable system initially installed for use by a computer network which extends into most dorm rooms and buildings on campus. As a non-commercial station, BTV relies on funding from Student Activity's fee and special fundraising coordinated through the University.

From its inception, the strength of BTV's programming has rested on original, student-produced material. The station currently produces six original shows on a regular basis in a wide variety of genres: *Sob Story* (soap opera), *Basically Brown* (news magazine), *The BIG Show* (comedy), *four, guys, and videotape* (live comedy), *BTV Sports* (varsity game coverage), and *On Campus*. The last show, *On Campus*, is the first national show to air on U•NET. Every other week, the crew picks an issue and assembles thirty minutes of segments from other stations relating to the central theme.

Although BTV is relatively new to Brown, is has found healthy support from the University. Since the addition of a new studio space in Faunce House, BTV has been able to improve the outward appearance of their shows.

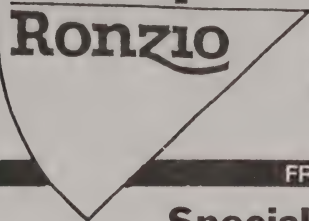
WBRU-FM 95.5 & AM

88 Benvolent Street, 273-9550

WBRU-FM 95.5 is one of the most successful student-run commercial college radio stations. Originally a carrier current station, the station began transmission 54 years ago. WBRU is consistently ranked in the top 5 Arbitron rated stations in the Providence area. Presently, WBRU plays under "The Edge," a progressive format created by Media Strategies. Although commercial and separated incorporated from Brown University, WBRU remains student-managed and almost completely student-staffed. WBRU's 2 million dollar budget comes completely from advertising revenue. Many WBRU alumni have gone on to careers in commercial radio.

True to the traditional concept of college radio, WBRU-AM is the underdog, free-form station for Brown. Supported by the University and WBRU-FM, WBRU-AM broadcasts only on campus and is used as a training ground for the parent station.

NOTES



Ronzio

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Specialty Pizza:

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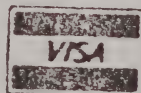
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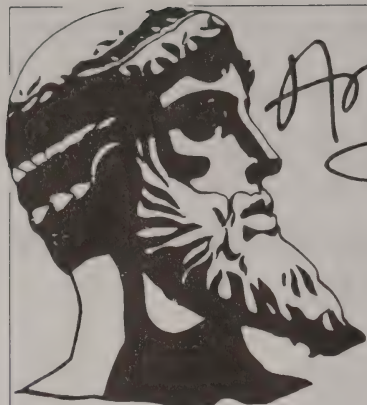
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\$1⁰⁰ OFF

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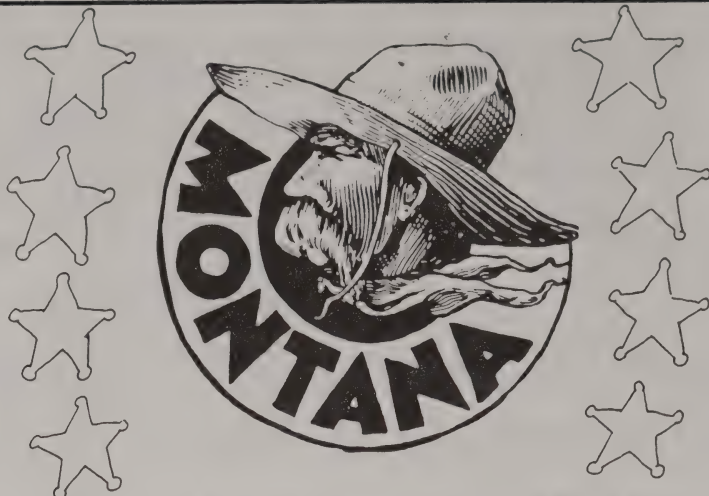
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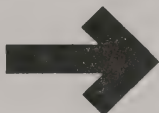
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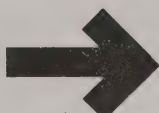


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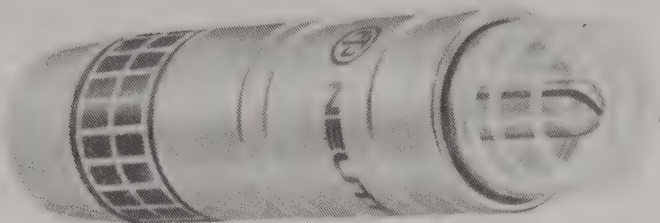
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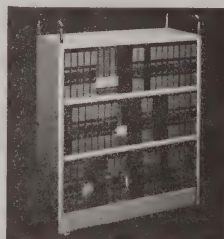
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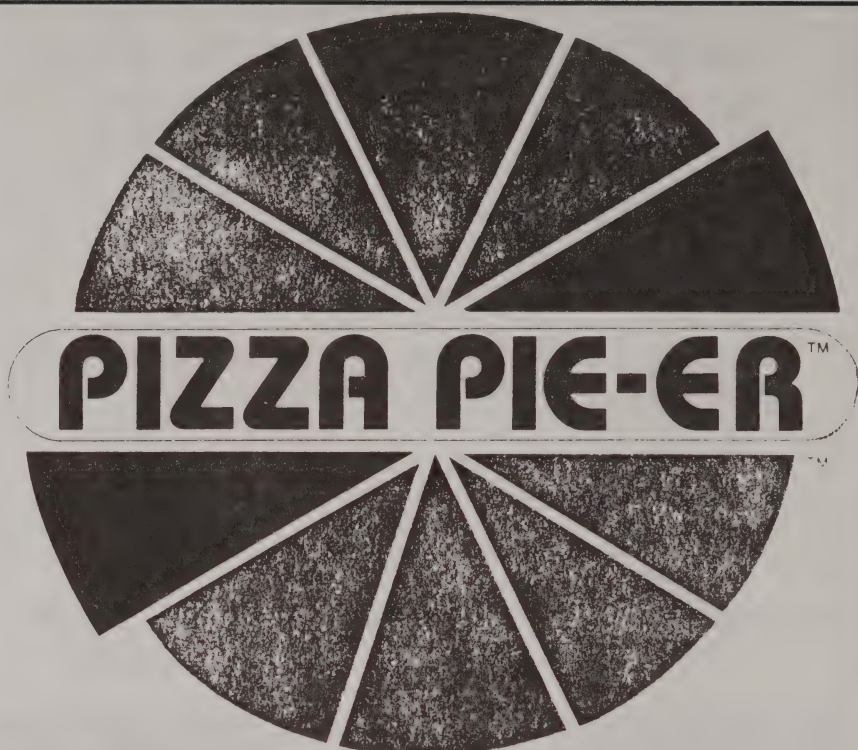
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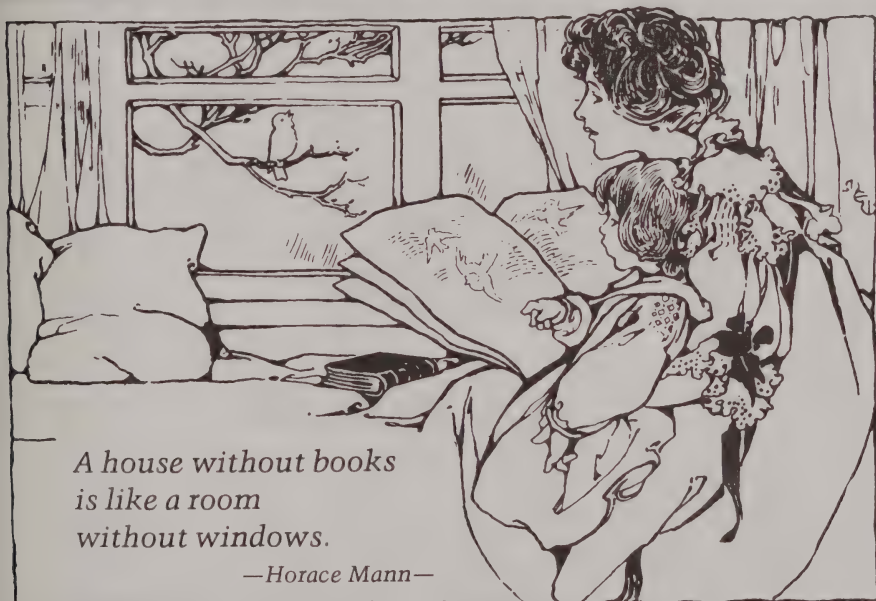
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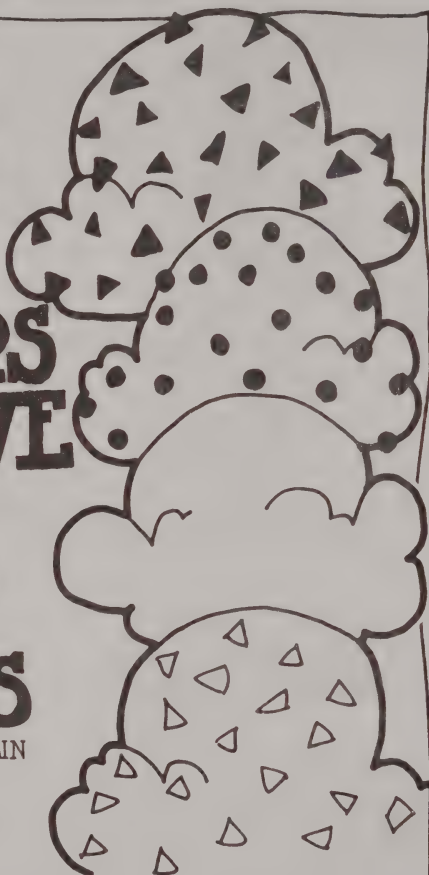
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VISIONS

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THIRD ANNUAL CONFERENCE OF COLLEGE BROADCASTERS

**November 16-18, 1990
Brown University
Providence, RI**



NACB
NATIONAL
ASSOCIATION
OF COLLEGE
BROADCASTERS

UNIVERSITY
NETWORK

COLLEGE
BROADCASTER
MAGAZINE

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Dear College Broadcasters,

I am excited to invite you to the Third Annual National Conference of College Broadcasters.

NACB has undergone tremendous expansion since it was founded in 1988 in an attempt to serve the varied needs of our dynamic membership. *College Broadcaster* has grown to a monthly magazine, University Network now provides both television and radio programming, and NACB has expanded its conferences to a regional level to allow student broadcasters an even greater opportunity to interact with each other.

The highlight of the year for all NACB members is our National Conference. It is a chance for college broadcasters from around the country to exchange ideas with each other, and with the foremost professionals in their fields. The varied and extensive accomplishments of our participants should serve as an inspiration to future media professionals.

As students working in the most unbridled time of your creative development, you have an opportunity to experiment in an atmosphere free from the restrictions and demands imposed on professionals. Look forward to joining your fellow broadcasters for a weekend of seminars, panels and workshops. Share your own voices and visions of the future of programming and informational media. Together the professional and college media can forge the way for continuous innovation in a time when the electronic media truly is the communications link for the world.

I look forward to seeing you at the conference.

Sincerely,

Steve Klingenberg
 Executive Director, NACB

VOICES & VISIONS

The National Association of College Broadcasters (NACB) is the nation's only trade association of student-operated radio and television stations and communications departments. Though just over two years old, NACB has become a recognized leader in the expanding field of college broadcasting. As media technology has recently become accessible to student producers, the college community has become an important factor in the development of innovative programming and ideas.

NACB was started in 1988 to fulfill a perceived need in the college broadcasting community by opening the channels of communication between radio and television stations and maximizing their potential. NACB provides its member stations many services which parallel those that their commercial station counterparts receive.

U•NET

U•NET (University Network) is the non-profit, satellite network which links hundreds of college and university campuses across the nation. Free as a service for NACB member stations, U•NET features the best of student- and independently-produced radio and TV shows—music, information, and entertainment programming previously unavailable at any cost. As U•NET producers, students are challenged to create quality shows and receive national exposure.

COLLEGE BROADCASTER

Respected by students and professionals alike, *College Broadcaster* is read at nearly every college radio and television station and communications department in the country. The magazine provides a comprehensive mix of articles, department features and special listings covering the needs of college radio and TV managers and staff in every department at the station. The magazine makes readers aware of changes occurring in both the professional and college media world and how these developments interact. The magazine in NACB's primary means of communication with the college electronic media community.

CONFERENCES

Finally, the ultimate vision of NACB is realized through its commitment of bring together the students and university faculty whom it serves. At a NACB Conference of College Broadcasters, be it National or Regional, students and other college media personnel come face-to-face with one another, interact professionally as well as socially, and exchange ideas and information through intensive panels, seminars, and workshops.

NACB

NACB is a member-run, non-profit organization. The Board of Directors is composed of students and faculty from member stations who are elected annually at the National Conference. The management staff is made up of recent college graduates appointed by the Board. You are invited to attend the Third Annual National Conference and become a part of NACB.

3

RD ANNUAL CONFERENCE OF COLLEGE BROADCASTERS

VOICES & VISIONS

College Broadcasters Forging the '90s

November 16-18, 1990 Brown University, Providence, RI

SCHEDULE

FRIDAY, NOVEMBER 16

- 1pm-mid. Registration and room check-in
- 3-6pm Local Station Tours
- 4pm U-NET Affiliates Conference
- 8pm Keynote Address
- 10pm Welcoming reception

SATURDAY, NOVEMBER 17

- 9am-8pm Registration
- Music and Equipment Trade Show
- 9:30-11am Panel Discussions:
*Free the Airwaves:
Censorship and the 1st
Amendment*
*The Internationalization of
the Media Industry*
- 11:15-12:15 Seminar Session
- 12:15-1:15 Luncheon
- 1:30-3:00 Panel Discussions:
The Media and Politics
*New Directions in Technology and
Broadcast Communications*
*Stereotyping Society: Group
Representation in the Media*
- 3pm-7pm Seminars and Discussion Groups
- 8pm-10pm JOBPHONE Reception

SUNDAY, NOVEMBER 19

- 9am-3am Music / Equipment Trade Show
- 9am Board of Directors Elections
- 10am Seminars, Faculty Forum and
Roundtable Discussions
- 12pm Closing Ceremony and Speech

SEMINAR TOPICS

- Broadcast Journalism**
College News Network
Ethics and Responsibility in Broadcast Journalism
Investigative Journalism
Writing for Radio News: All Words, No Pictures
- Career Sessions**
Aircheck/Resume Review
Beyond Radio: Careers in the Music Industry
RTNDA Job Session: Careers in Journalism
- Creative Programming**
Developing A Dramatic Screenplay
Independent Distribution: The Wave for the '90s
Innovating Programming for College Television
Networks Push the Limits: A Surge of Dangerous TV
Producing Live TV and Talk Shows
Writing Funny
- Legal and Business Issues**
The FCC and Your Station: Ask a Lawyer
Fundraising and Underwriting
Music Licensing and College Radio
Your Station on Cable: Make it Happen
- Marketing and Promotions**
Creative Radio Promotions
Determining and Proving Your Market Worth
Spotwriting Workshop
- Music Programming and Production**
Beyond Alternative Rock: Other Music Genres
Music Press: How it Plays in the Scheme of Radio
Videos and the Industry: Video Kill the Radio Star?
World Music Beyond the Borders
- New Directions**
Children's Programming: Creativity and Responsibility
Formats and Conformity
The Global Classroom and Distance Learning
Live Broadcast Performance Production
Marketing Discovers Public Affairs
- Sports Broadcasting**
Connecting All the Wires: Remote Sports Broadcasts
True Color: Sports Announcing and Commentary
- Technology**
Carrier Current Strategy Session
Computer Uses in Broadcasting
Making Equipment Choices Work
Radio Production Session
U-NET Strategy Session: Satellite Choices



CONFERENCE REGISTRATION AND DUES

A generous grant from the CBS Foundation has made possible a registration fee of \$35 for NACB members and \$50 for non-members and waitlisted members. Registration entitles you to attend all seminars and lectures, the trade show, the opening cocktail reception, and Saturday luncheon. Registration: The conference is open to NACB members. Space permits five representatives from each station to attend, and registration will be on a first-come first-served basis. Additional representatives will be waitlisted and admitted space permitting. To secure your space, please call and register by phone at (401) 863-2225 and mail in the attached registration card. If you do not have a registration card, send in your registration fee along with the name and phone number of a head delegate, and additional name(s) of people registering for the conference, name of your school and station/department, its address and phone number. If the registration fee creates a financial hardship, NACB may waive the fee upon written request signed by a faculty

advisor. NACB cannot subsidize travel or hotel expenses. Accommodations: A special arrangement has been made with the Omni Baltimore Hotel in downtown Providence for NACB conference delegates at a reduced rate of \$75 per night (per room). Please call the Baltimore to make your reservation at (401) 421-0700 and specify that you are attending the NACB conference. Or, fill out the enclosed registration card and send it directly to the Omni Baltimore. For your convenience, NACB will provide shuttle service between the hotel and the nearby Brown University campus all weekend. Reservations must be made by October 26; late reservations will be accepted on a space-available basis. Travel: Special discount airfares and parking have been arranged for the conference. USAir is the official carrier for the Third Annual National Conference of College Broadcasters. Call USAir at 1-800-334-8844 and refer to GOLD FILE #363790. Call NACB for more travel information.

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